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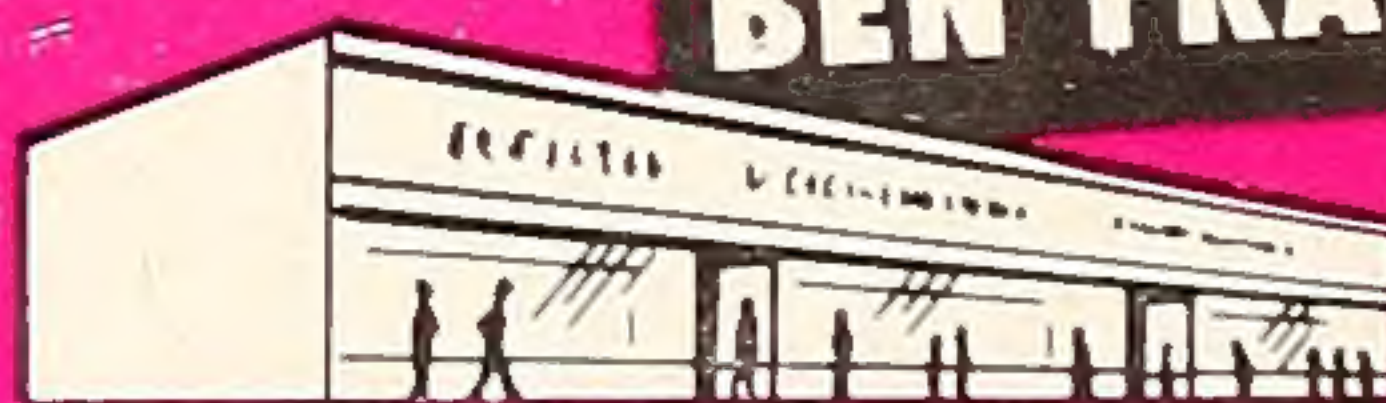
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6 1954



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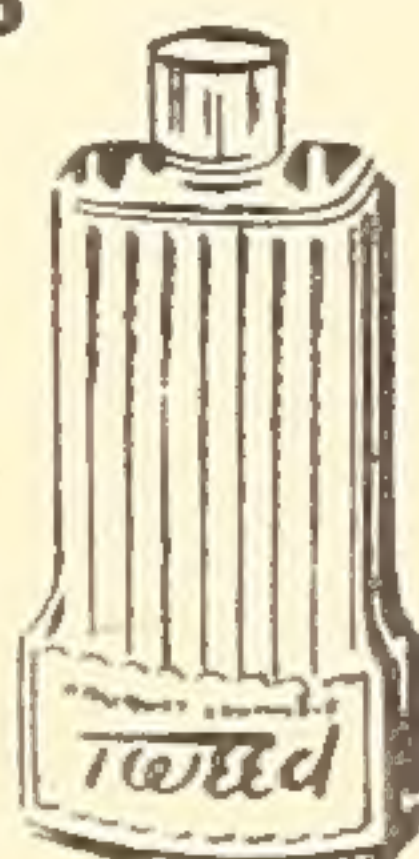


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Screenland PLUS TV-LAND

Volume Fifty-Eight, Number Nine

July, 1954

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SCREENLAND Plus TV-LAND. Published monthly by Affiliated Magazines, Inc., 10 E. 40th St., New York 16, N. Y. Advertising Offices: 10 E. 40th St., New York 16, N. Y.; Harold I. Collen, Chicago Manager, 520 N. Michigan Ave., Chicago 11, Ill. Gordon Simpson & Assoc., Rep., 816 W. 5th St., Los Angeles 17, Calif., 681 Market St., San Francisco 5, Calif. Manuscripts and drawings must be accompanied by return postage. They will receive careful attention, but SCREENLAND Plus TV-LAND assumes no responsibility for their safety. Address all subscription mail to Subscription Department, SCREENLAND Plus TV-LAND, 10 E. 40th St., New York 16, N. Y. Subscriptions \$1.80 for one year, \$3.50 for two years and \$5.00 for three years in the United States and its possessions; 50c a year additional in Canada; \$1.00 a year additional in all other countries. When entering a new subscription allow not less than 60 days for your first copy to reach you. When renewing subscription, prompt remittance helps to assure continuous service. Changes of address must reach us five weeks in advance. Be sure to give both old and new address and zone or other information necessary. Entered as second-class matter, September 23, 1930, at the Post Office, New York, N. Y., under the act of March 3, 1879. Additional entry at Chicago, Ill. Copyright 1954 by Affiliated Magazines, Inc. MEMBER AUDIT BUREAU OF CIRCULATIONS

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...who would
rather make love
than history!

Songs for Lovers by
SIGMUND ROMBERG
"Drink, Drink, Drink"
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"Golden Days"
and many others!

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A PRODUCT OF BRISTOL-MYERS



Tony and Janet Curtis, Jean Peters, Bob Wagner came to see "Prince Valiant."



Another "Valiant" star, Debra Paget, came to premiere alone. Also there, were Fred MacMurray and June Haver, who deny they're wed yet—but the future looks sure!



Dorothy Kilgallen's

Exclusive Movie Gossip

DANNY KAYE and his Sylvia are denying the separation rumors being spread around Hollywood by their alleged pals . . .

Penny Edwards' press conference announcing her plans to devote all of her time to the making of religious films was taken lightly by her movie colony friends. They felt it was nothing much more serious than a bid for page one publicity. Lew Ayres, on the other hand, quietly proceeded to schedule his round-the-world tour during which he will film religious ceremonies and lecture on tolerance. He'll begin his year-long trek in London, a la Billy Graham . . .

The hoped-for reunion of Sid Caesar and Imogene Coca in an RKO musical film was canceled because Sid and Imo failed to agree on the financial and marquee billing terms . . .

All is well in the Lucille Ball-Desi Arnaz household—Desi turned down a starring role in the "Marco Polo" movie now being filmed in Spain. With no role in the film for Lucy, Desi decided it wasn't his dish of tea . . .

Olivia de Havilland wants to remake "Camille"—with Rock Hudson cast as Armand. If you remember the Greta Garbo-Robert Taylor version, you'll ap-

**THEY
MEET
ON AN
ADVENTURE
THAT SPANS
THE 2400
MILES FROM
HONOLULU TO
SAN FRANCISCO BAY.
OUT OF
THIS MEETING OF
STRANGERS COMES
ENTERTAINMENT HISTORY,
THE STORY
OF EVERY KIND
OF LOVE
THERE IS!**

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WILLIAM A. WELLMAN'S

**"THE
HIGH
AND THE
MIGHTY"**
IN
CINEMASCOPE
AND
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**ROBERT
NEWTON**



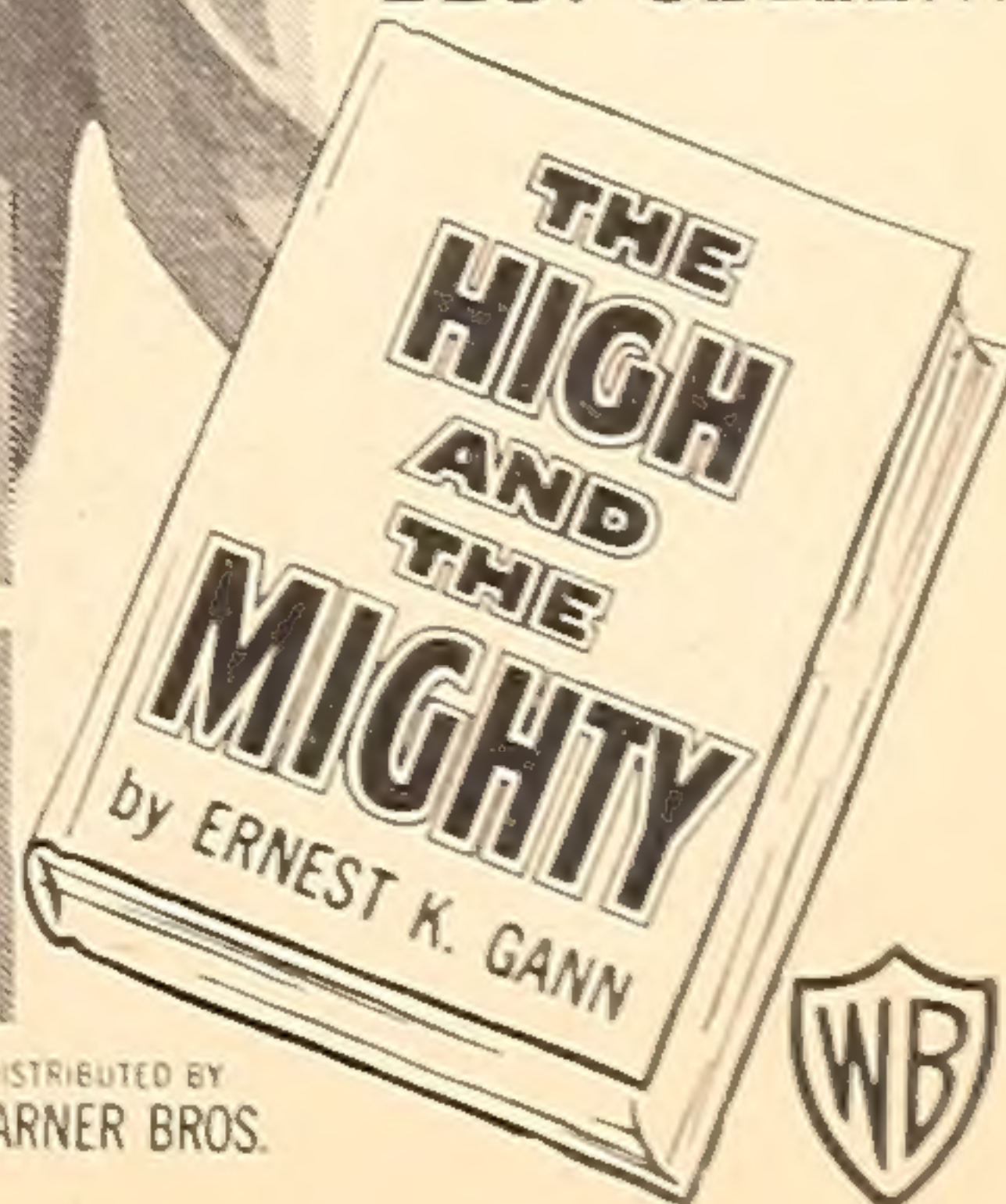
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BRIAN**

WITH PAUL KELLY · SIDNEY BLACKMER · DOE AVEDON · KAREN SHARPE · JOHN SMITH

Screen Play by ERNEST K. GANN A WAYNE-FELLOWS PRODUCTION
Music Composed and Conducted by Dimitri Tiomkin

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LYDIA
who was
as low as
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could get!

MAY
strictly
a night-time
woman!



CHILDS
a wealthy
collector--
of other
men's wives!



NELL still burning
with honeymoon
fever!



SALLY
who lived
in a world
of whistles!



DAN who had
used up his
nine lives, and
was starting
on ten!

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OF THE
TWO-YEAR
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Gentlemen: I enclose _____ in cash for the following guest-size bottles of:

- ☐ 12-facial bottle Lanolin Plus Liquid.....25¢
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Enclose \$1.00 and get all five Lanolin Plus Beauty Aids.

GET ALL 5 FOR ONLY ONE DOLLAR—See Box Above

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Dorothy Kilgallen's Exclusive Movie Gossip (CONTINUED)



Anne Baxter fusses over daughter Katrina before enplaning in N. Y. for home.



Dick Stabile serenades Debbie Reynolds and Dick Contino, a new duo, at Ciro's.

precipitate why the De Havilland-Hudson casting strikes us as an odd bit of movie-making. It's hard to imagine anyone topping the Garbo performance, so why not just revive that? . . .

Ava Gardner and bullfighter Mario Cabre (featured with her in "Pandora And The Flying Dutchman" a few years ago), gave Frank Sinatra cause for worry when they dallied in Spain after she completed "The Barefoot Contessa." Frankie has never fully recovered from all the publicity Mario rated when he pursued Ava so sensationally with poems, posies and pearls . . .

June Haver's "friendship ring" from Fred MacMurray is set with emeralds, pearls and diamonds. A matching clip has been ordered—a wedding present, perhaps? . . .

Now it's Pier Angeli who's on the same publicity kick as Terry Moore—a different date every night and always a cameraman to record it for the fans . . .

Tab Hunter and Bob Wagner both work out at the same Hollywood gym on the same afternoons under the same instructor but rarely acknowledge the presence

of the other, according to the boys in the locker room. Add Fernando Lamas and Carlos Thompson to the list of Hollywood males who do not object to well publicized "feuds." You'll be reading about them in the near future . . .

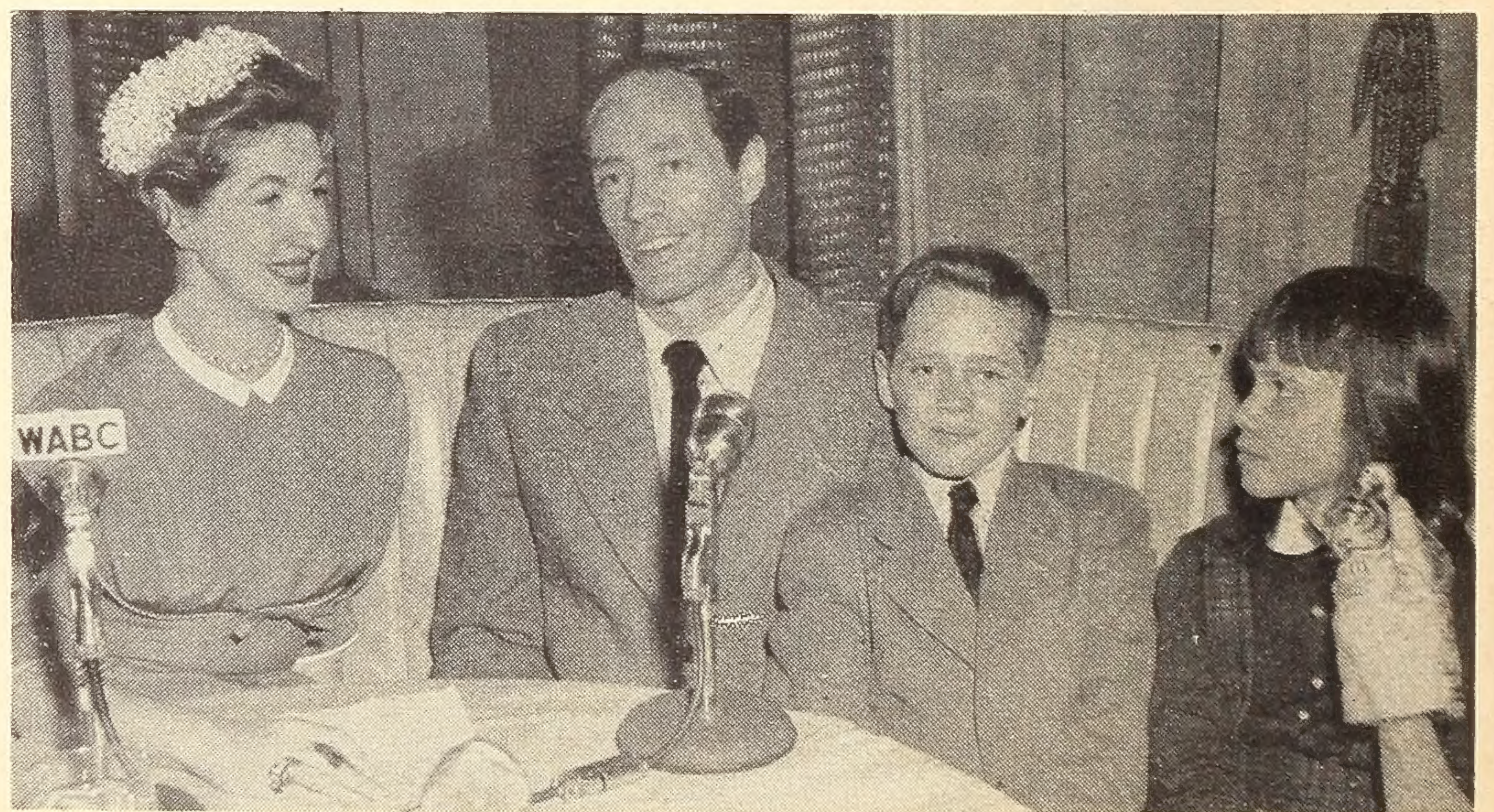
Montgomery Clift and Marlon Brando draw unemployment insurance in New York between pictures—they both live on such tight budgets they are forced to try to get along on their New York State Unemployment Insurance allotments of \$30 a week . . .

Steve Cochran will go blond for his starring role in "Macamba"—the film version of the Lilla Van Saher novel . . .

Dick Contino's lacey-fronted evening shirts cost \$60 apiece. Piper Laurie presented him with several before they decided to go their separate ways. The accordionist will next be linked with Mamie Van Doren, although the beauty he really prefers is Debbie Reynolds . . .

Janet Leigh and Tony Curtis are angling to make their joint debuts in a Broadway stage play—"The Facts Of Life"—in late December . . .

(CONTINUED ON PAGE 56)



Maggi McNellis and her WABC guest, Mel Ferrer, during interview at the Plaza's Persian Room. Mel's two children, Christopher and Mela, seem awed by it all.

Jan Sterling

star of Paramount's "ALASKA SEAS" says... "You could buy the most expensive of girdles and still not get the comfort and control of Playtex!"

*To look best in 1954's
revealing summer fashions*

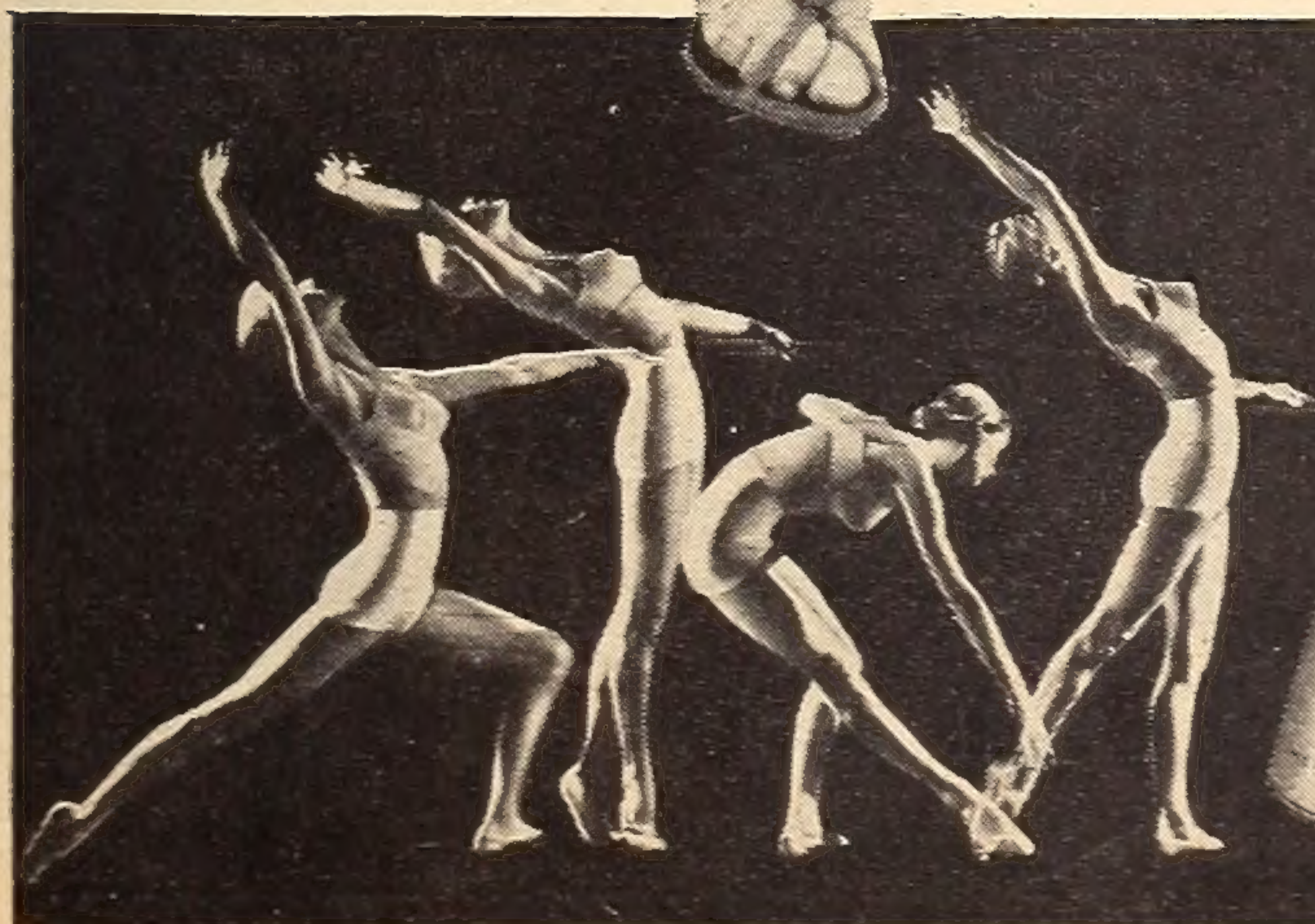
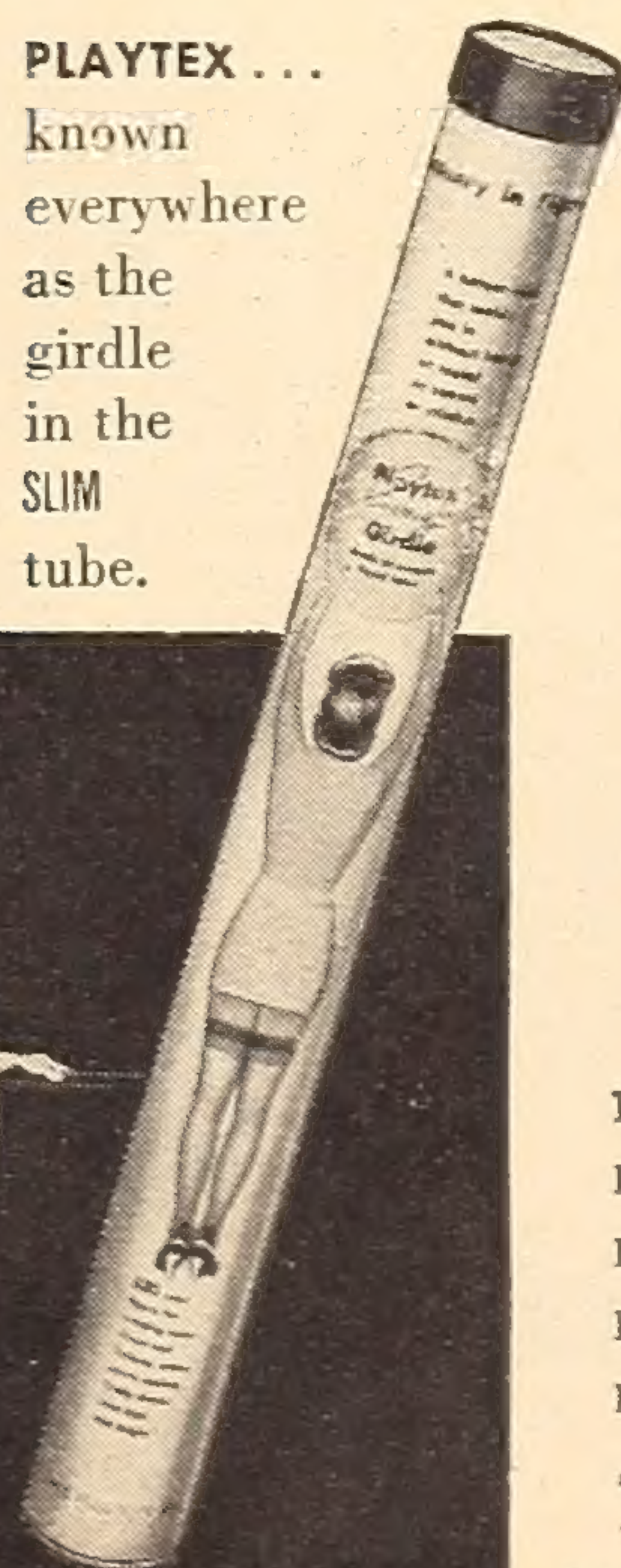
Hollywood Stars recommend **PLAYTEX®** Living Panty Brief

You can see for yourself that this year's summer silhouette is slender as a stem. That's why now, more than ever, you need a Playtex Panty Brief to trim away extra inches!

Without a seam, stitch or bone, Playtex slims you in complete free-

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everywhere
as the
girdle
in the
SLIM
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Your guide to current films

by Reba and Bonnie Churchill

Magnificent Obsession

ROCK HUDSON is taunted by an unbearable guilt complex when he learns that the medical equipment used on him in a careless speed boat crash was needed much more desperately to save the life of a prominent physician neighbor. The doctor dies, and Rock attempts to comfort his widow, Jane Wyman, who in trying to avoid him rushes into the path of an automobile. The accident causes her to lose her eyesight, and sends the once spoiled playboy into the field of medicine where he dedicates himself to serve Jane and her daughter, Barbara Rush. The women's eventual discovery of their Good Samaritan and Rock's operation on Jane's eyes provide the framework of this tender, moving melodrama. Up-dated for today's moviegoers, the story still maintains its warmth and charm. **Universal-International.**

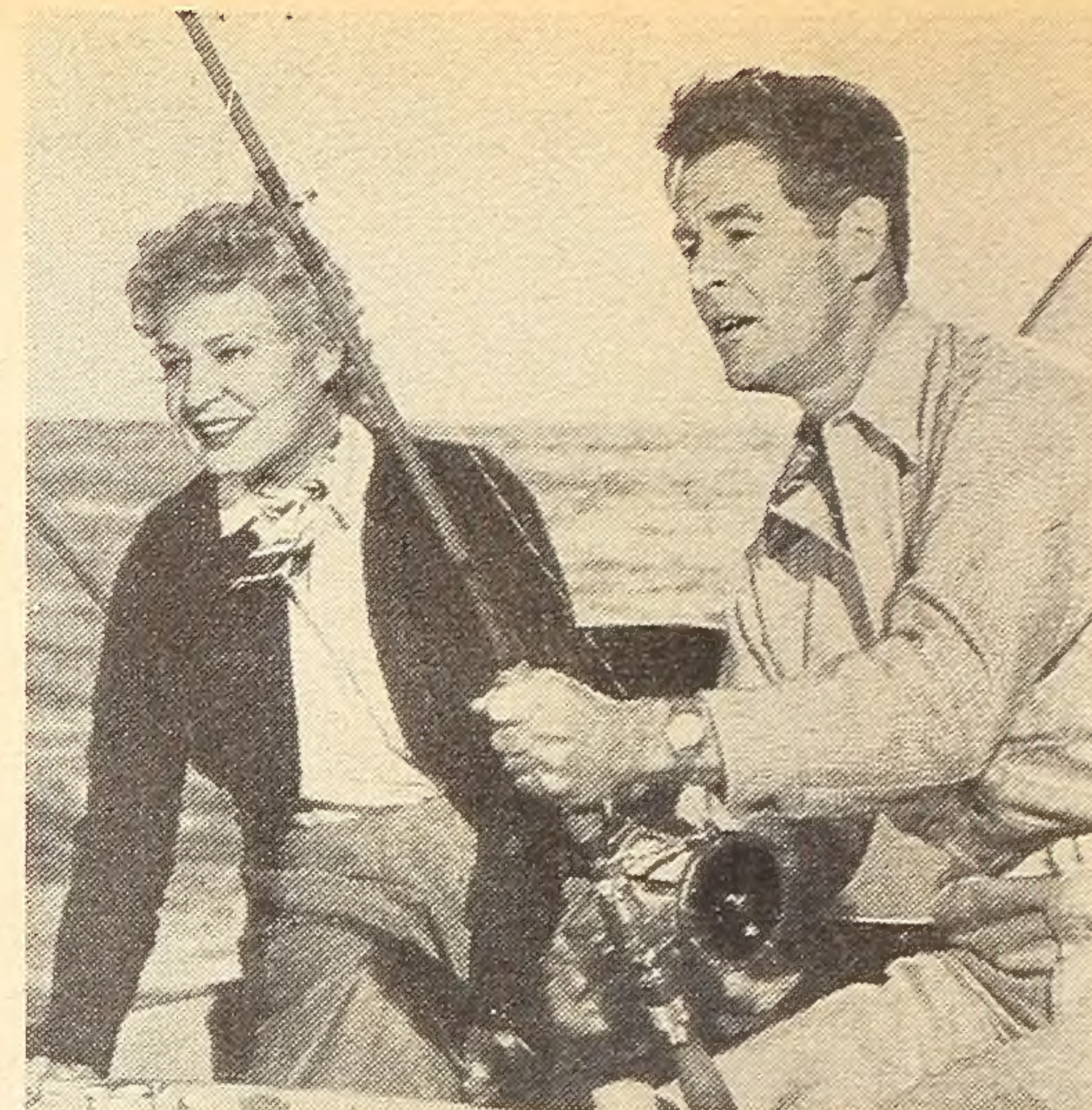
Seven Brides For Seven Brothers

HERE'S A ROBUST and lively musical that has backwoodsman Howard Keel coming to town to "fetch himself a bride." In less than two hours he's spotted town cook Jane Powell, courted her, married

her and is heading back to his mountain retreat. The romantic aura, however, does not last longer than the ride back from town, for Jane discovers what Howard really wants is a handiwoman to attend him and his six brothers. Her wedding night is spent cleaning the cabin, cooking and trying to stop a fight among her brothers-in-law. The next morning, however, she instigates a reform; no bath—no clothes; no manners—no food. The boys find they like "women's ways" and get Jane to show them how to get themselves brides. Although their romantic nip-ups spread more chagrin than chivalry, the results are highly satisfactory—and most amusing. Lots of good-natured by-play served up with a hearty helping of Johnny Mercer-Gene dePaul tunes. Best numbers: "When You're In Love" and "Sobbin' Women." **MGM.**

About Mrs. Leslie

SHIRLEY BOOTH is a sophisticated night club singer who meets wealthy manufacturer, Robert Ryan, and upon his insistence rashly gives up her job to accompany him to California on a vacation. The couple rent a beach house and Shirley is



Shirley Booth is the "other woman" in Bob Ryan's life in "About Mrs. Leslie."

introduced to the servants as Bob's wife, Mrs. Leslie. At the end of the vacation, the couple agree to go their separate ways, but plan a similar meeting for the following summer. These romantic rendezvous continue throughout the years as Bob becomes a Washington big shot and Shirley forsakes her singing to buy a dress shop and eventually a boarding house. It is only through some news coverage that she learns who "Mr. Leslie" really is. Film, which is told with flashbacks, is slowed down by this process, and it is the topnotch acting and directing that injects pace and glosses over several story incongruities. Hal Wallis produced. **Paramount.**

Johnny Guitar

WHEN Sterling Hayden (*Johnny Guitar*) blows into a deserted Western cattle town to keep a five-year-old rendezvous with Joan Crawford, he finds her engaged in a life-and-death struggle with Mercedes McCambridge and the other local cattle barons. Joan, working with the railroad officials, has staked out her saloon on the proposed rail site and refuses to budge. Further flaring the fight is



Rock Hudson vows to help the blinded Jane Wyman in "Magnificent Obsession."



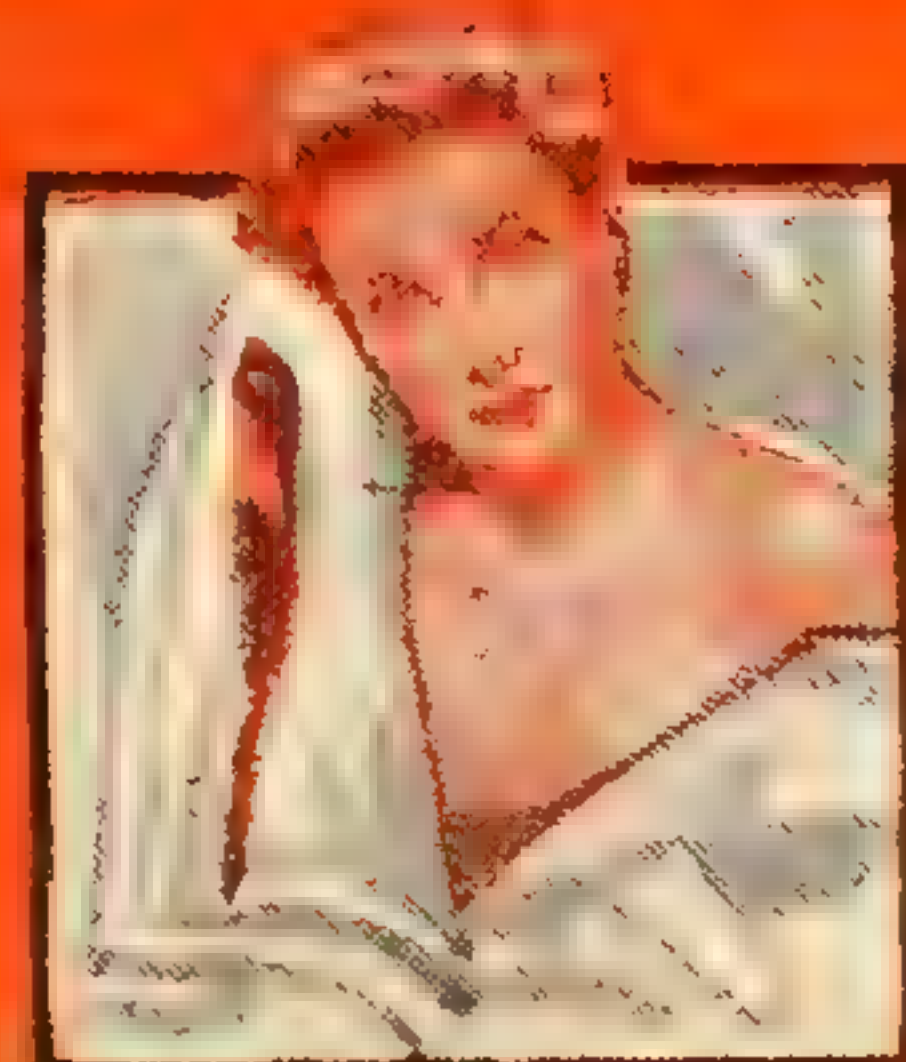
Wed to backwoodsman Howard Keel after a two-hour whirlwind courtship, Jane Powell is disillusioned on wedding night in "Seven Brides For Seven Brothers."

THRILLS NEVER SEEN BEFORE!

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WITH THE
WHALING FLEET
IN THE
FROZEN
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MAGNIFICENT
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COLUMBIA PICTURES presents A WARWICK PRODUCTION

ALAN LADD IN "HELL BELOW ZERO"



JOAN TETZEL
Basil Sydney • Stanley Baker

Screen Play by ALEC COPPEL and MAX TRELL

Adaptation by RICHARD MAIBAUM

Based on the novel "The White South" by Hammond Innes

Associate Producer George W. Willoughby • Produced by IRVING ALLEN and ALBERT R. BROCCOLI • Directed by

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Longer lasting

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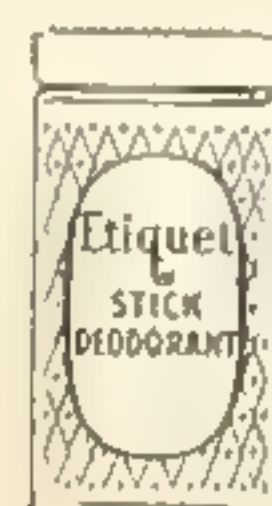
fade-out



Etiquet is longer-lasting... applied daily it protects you day and night! Don't trust "morning-glory" deodorants whose protection fades when you need it most! Use Etiquet with no deodorant fade-out!

- Checks both perspiration and odor—effectively!
- Guaranteed harmless to fabrics.
- Exclusive formula for longer daintiness protection!
- SAFE and SURE

You'll also like Etiquet in a



plastic spray-on bottle



...and handy Etiquet stick.

Your guide to current films

CONTINUED

Scott Brady's attention to Joan instead of the smitten Mercedes, who hysterically accuses them of murdering her brother. Her accusations remain unproved until Scott robs the bank and takes everyone's money except Joan's. This, plus the fact that one of Scott's henchmen is found wounded in Joan's saloon, convicts Crawford to a hangman's tree. Sterling Hayden manages to rescue her and keep her out of reach of Mercedes and the various posses, until the fight dissolves to a gun duel between the two women. Well enacted, rough, gripping fare emerges as sort of a female version of "Shane." Republic.

Dial M For Murder

BASED ON the Broadway hit, this Technicolor suspense thriller blithely traces Ray Milland's preparations to murder Grace Kelly. Ray, who has married for money, discovers that his wife has had an affair with American mystery writer Robert Cummings. When Cummings again shows up on the scene, Milland fears that Grace will leave him and that he'll lose his claim to her fortune. Although he hires someone to do the murder for him, the plot fails and it is Grace who kills in self-defense. Quick to seize upon his wife's hysterical condition, Milland rearranges the evidence, so that Grace becomes the perpetrator and stands trial for murder. An impossible block of evidence is compiled against her, and every alibi smashed. Yet director Alfred Hitchcock cunningly manages to snatch his heroine from the gas chamber in an ending timed to the split second. It's a tense, taut thriller. Warner Brothers.

The Student Prince

THERE'S a gay lilt to this light opera favorite, and it's put there by the enthusiastic performances of Ann Blyth, Edmund Purdom, Edmund Gwenn, S. Z. Sakall and Louis Calhern. The familiar



Sterling Hayden's rendezvous with Joan Crawford hits snag in "Johnny Guitar."

IT'S MR. FUN... AT HIS FUNNIEST!
DANNY KAYE



**THE HAPPIEST
EVENT OF THE YEAR!**

Danny sings, clowns, and
dances at the top of his form!

in **KNOCK ON WOOD**

Color by **TECHNICOLOR**

Co starring

MAI ZETTERLING

Choreography by Michael Kidd

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SYLVIA FINE · NORMAN PANAMA and MELVIN FRANK

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THEY BUILT A DREAM OF SPEED AND DARED THE WORLD TO FOLLOW!



The story of a boy
who challenged
the future
...the girl he
loved, the
friend he fought
and the thousand
engine-roaring
miles of danger
they shared
together!

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STARRING

**TONY CURTIS
PIPER LAURIE
DON TAYLOR**

with **PAUL KELLY · ILKA CHASE · SIDNEY BLACKMER · RUTH HAMPTON**

Directed by GEORGE SHERMAN • Written by FRANKLIN COEN • Produced by WILLIAM ALLAND

Your guide to current films

CONTINUED



Ray Milland plots Grace Kelly's death in "Dial M For Murder," tense thriller.

story of Purdom, the young prince sent to school in Heidelberg, who falls in love with Ann, an innkeeper's niece, has been given lavish treatment in this Cinema-Scope production. Colorful costumes, expanded comedy scenes and several new songs have been included. Among the new numbers are "Beloved" and "I'll Walk With God," which are sung by Mario Lanza, with *Student Prince* Purdom mouthing the words. It's an auspicious debut for the actor, who easily manages to hold his own in the top talent line-up assembled by producer Joe Pasternak and director Richard Thorpe. MGM.

Lucky Me

DORIS DAY provides a breezy blending of mayhem and music in this tale of a superstitious singer who charts a rather hectic course for her vaudeville cronies, Phil Silvers, Nancy Walker and Eddie Foy, Jr. When the quartet's show closes, they brazenly invade a swank Miami hotel and try to mooch a free meal. Their plot is discovered and they are threatened with imprisonment, until Doris intervenes and suggests they work off the bill. With the exception of Nancy Walker, the group is assigned to kitchen duty. She becomes a maid and in the course of duty sweeps up the information that Robert Cummings, a successful Broadway song writer, is about to produce his own show. From here on in, film becomes one long audition with the gang first trying to convince Cummings and then, later, his backer Bill Goodwin, that they are made for "big time." Light-hearted film is loaded with "Hit Parade" fodder, especially "Love You Dearly" and "I Want To Sing Like An Angel." Warner Bros.

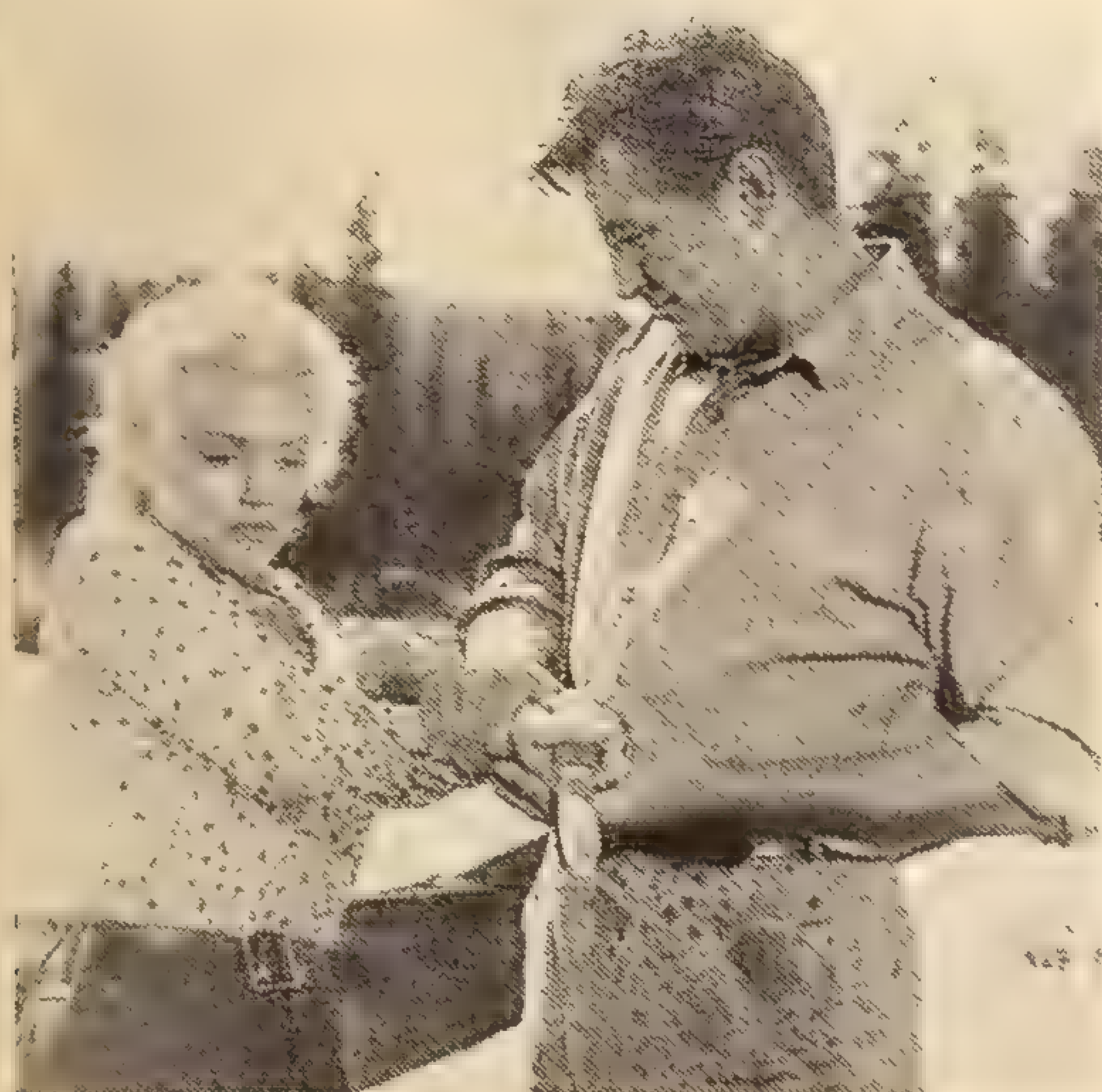
The River Of No Return

MARILYN MONROE, a dance hall singer in the primitive Northwest, finds herself facing an even more primitive audience, consisting of drunks, brawlers

and gambler Rory Calhoun. The only decent aspect of her life is her time spent with motherless youngster Tommy Rettig, for whom she has been caring. This, however, is brought to a close when the boy's father, Robert Mitchum, is released from prison and takes his son back to their newly-purchased farm. It isn't until Rory and Marilyn are married and are on their way to file a gold mine claim that she sees Mitchum and his son again. The two men take an instant dislike to one another, which is heightened when Rory steals a horse so that he can get to town to file his claim. Stranded, Marilyn remains with Bob and the boy until an Indian attack forces them to take refuge on a raft, floating down the River of No Return. The natural hazards encountered on the raft, the grandeur of the scenery plus the couple's budding romance make for an absorbing and action-packed film. It's an interesting pairing of Mitchum and Monroe that's bolstered by an entertaining and off-beat script. 20th Century-Fox.

Brigadoon

SCOTTISH bagpipes, spritely dances and enchanting pastoral landscapes provide a gay, yet haunting mood to this Broadway musical now brought to the screen. Gene Kelly and Van Johnson, two American hunters lost in a Scottish glen, chance upon the village of "Brigadoon." Although the quaint townsfolk seem afraid, *Fiona Campbell*, played by Cyd Charisse, welcomes them and invites the strangers to the festivities of the day—her sister's marriage. Kelly and Cyd dance an elaborate ballet in a field of heather and soon know they are in love. It is then that he learns this is no ordinary town. It comes to life only once every one hundred years. Although he is strongly drawn to the bonnie lass, he watches the town disappear in the mist for another century and returns with Johnson to New York. Finally, Kelly goes back to Scotland since he knows there is where his true love is. His love awakens the town long enough for him to join Cyd. Highlights of the film center around the gathering of the clans and the wedding ceremony. Spectacular color photography lends a never-never-land feeling to the picture. MGM. END



Bob Mitchum disarms frightened Marilyn Monroe in "The River Of No Return."



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NO RETURN"
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Color by Technicolor

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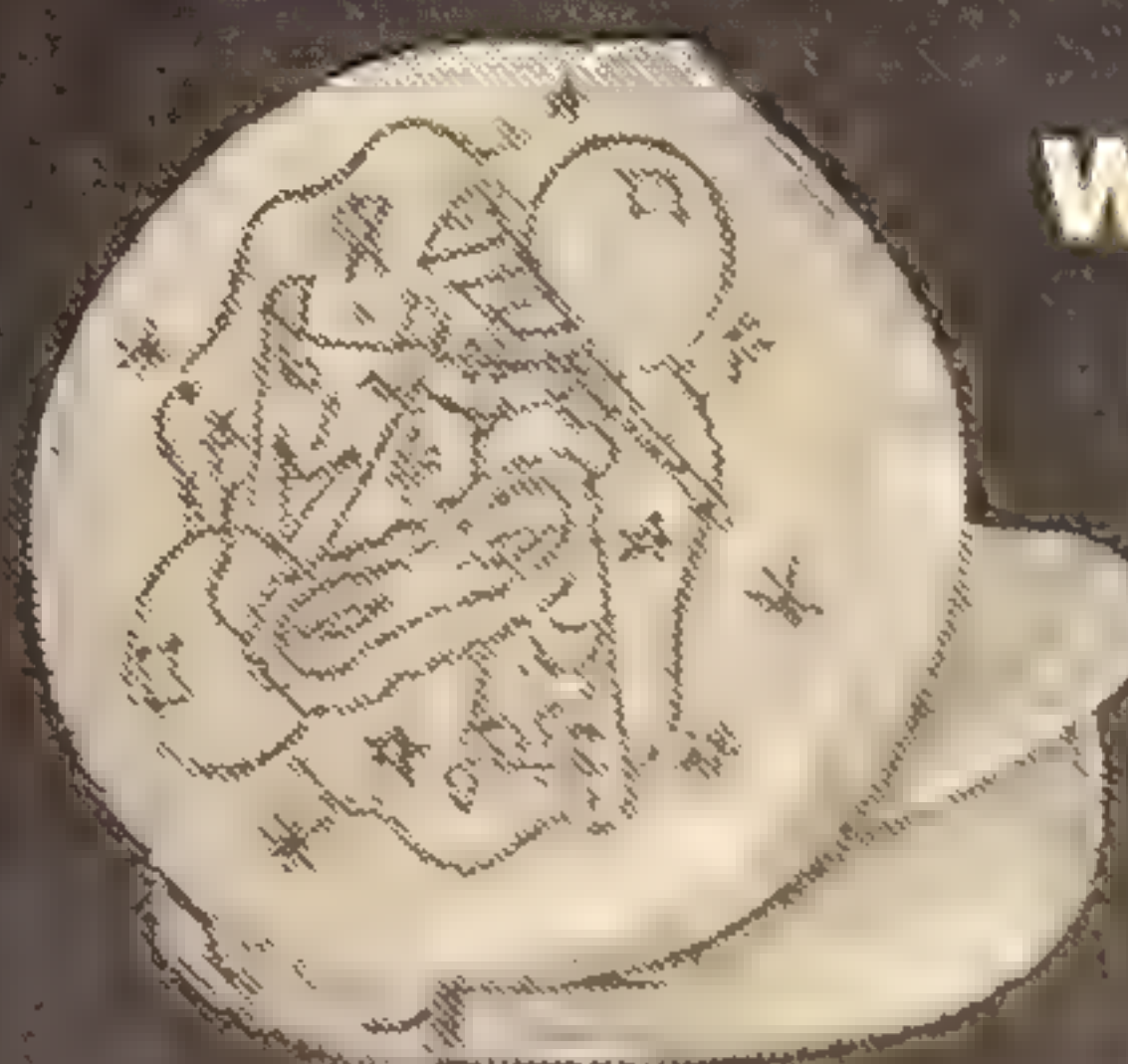


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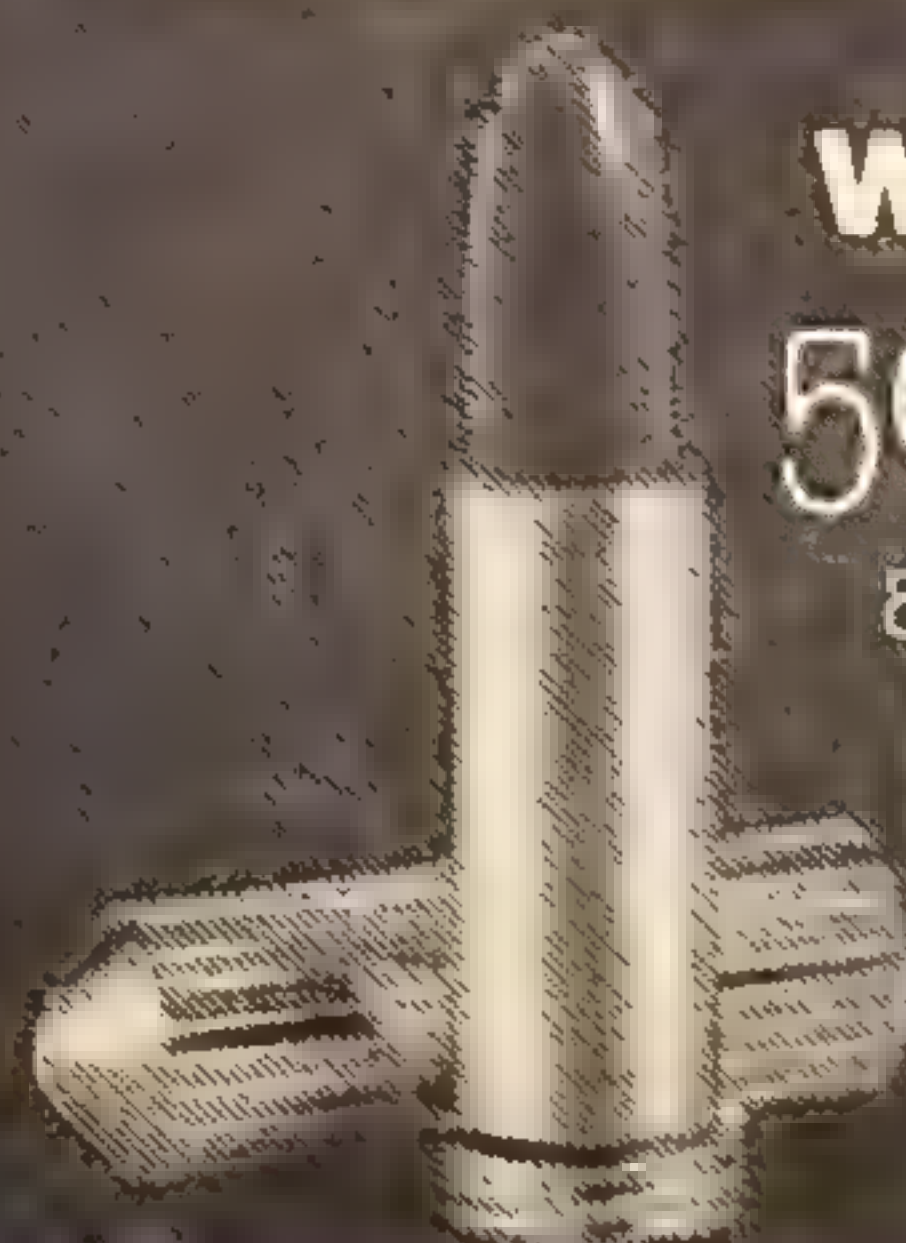
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Produced by **FRANK ROSS**

Directed by **DELMER DAVES**



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CINEMA

In the Wonder of 4-TRACK, HIGH

starring

SUSAN HAYWARD · VICTOR

The Robe LEFT OFF!

Demetrius and IATORS



TECHNICOLOR

SCOPE

FIDELITY STEREOPHONIC SOUND

Written by **PHILIP DUNNE**

Based on a Character Created by
Lloyd C. Douglas in "THE ROBE"

co-starring

MATURE

MICHAEL RENNIE · DEBRA PAGET
ANNE BANCROFT · JAY ROBINSON
with **BARRY JONES · WILLIAM MARSHALL**

what hollywood itself is talking about!

by Lynn Bowers

THE NEXT major star in these Hollywoods is going to be none other than that big, handsome guy Rock Hudson. "Magnificent Obsession" is the picture that's going to do it for him. The whole town is amazed at the fine acting job our boy's done in this film and it couldn't happen to a nicer actor. The preem of "Magnificent" was the big event in Hollywood, with all the importants in the business turning out just as if it were another Academy Awards night. As a reward for Rock's hard work and fine performance, producer Ross Hunter is taking Rock to Ireland for his next production.

When that Candleabra fellow, Liberace, accidentally let the piano lid fall on Jimmy Durante's schnoz, during a Colgate Comedy Hour rehearsal, the irrepressible



As a thank you for big party he hosted for her in N. Y., Joan Crawford entertained for Mike O'Shea, Motion Pictures For Television publicity chief, in Hollywood.

little man couldn't resist letting loose with a quip. "There," he said, "goes my future—and the future of millions." Meaning his fans, and of course, all the people who work for him, the latter being practically a million alone.

If you want to hear loud yawns and snores in Hollywood, bring up any one of three subjects—the tasteless exhibitionism of Zsa Zsa Gabor and her playmate Rubirosa; the romantic antics of Aly Khan and Gene Tierney; and the tangled affairs of Dick Haymes and Rita Hayworth. 'olliwood's 'ad it as far as they are all concerned.

Dick's and Errol Flynn's mutual ex-wife, Nora Eddington, is the gal who has suffered most on this marriage merry-go-round. With Flynn out of reach of the

law and Haymes being in the pickle he's in, she hasn't received any support for the two little girls. To add to her troubles, a fancy Beverly Hills market is trying to collect from her a fantastic grocery bill that Dick ran up.

Ah, these boys when they get on foreign soil! Humphrey Bogart gave out with some salty remarks about the sexy foreign type gals he encountered in Italy whilst making "The Barefoot Contessa," but it was left to Bob Mitchum at the Cannes Film Festival to make the biggest splash with a publicity-seeking gal named Simone Silva, who shed part of her attire and caused a couple of photographers to fall into the Mediterranean. Although these "incidents" often happen miles away from Hollywood, we usually get the blame. (CONTINUED ON PAGE 72)



Carol Beery, daughter of late Wallace Beery, and her bridegroom, Don Hayden.



Joe Kirkwood, TV's *Joe Palooka*, and his wife at premiere of "Prince Valiant."



Janet Leigh and James Mason share an umbrella on an unusual California day.

"cute tomata"!

by **CUTEX**

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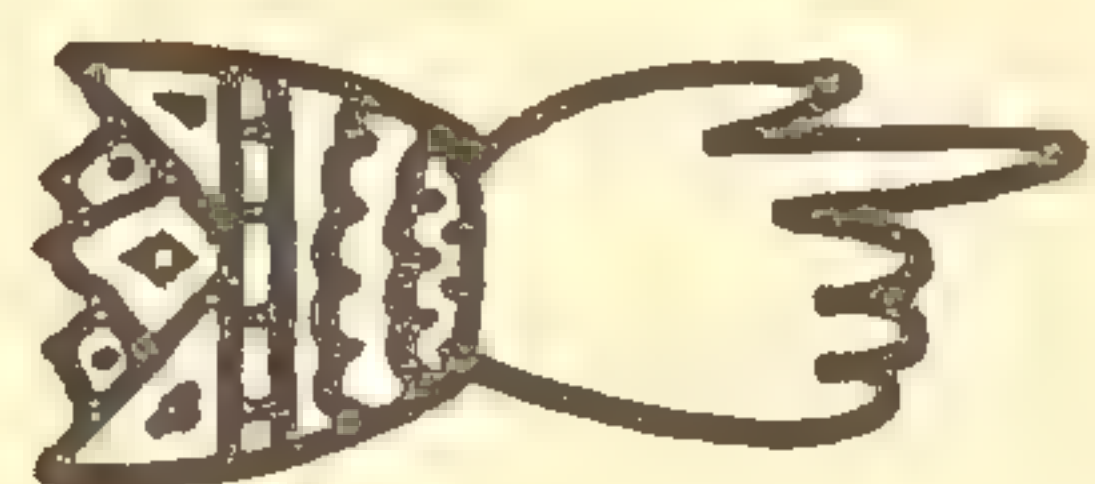
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Who knows the movies best? YOU do! We, the editors of SCREENLAND plus TV-LAND, want to publish in each issue your reviews of current movies. Send us your review of a new film you have seen within the past month—it must be a *new* film. Send as many reviews as you like, each one separately. Limit your review to less than 300 words and be sure your name, age and address are plainly written. We will publish those we deem best. Much as we would like to, we cannot promise to answer all your letters. If at first you do not win a cash prize, try again! Address your review to: Review Editor, SCREENLAND, 10 East 40th Street, New York 16, N. Y.

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BY GENE MORRIS

HER EXPERIENCES AS A WIFE

MAY SEEM UNREWARDING, BUT

STILL AVA GARDNER SAYS,

"I couldn't live without being married"



"AND which man inside this house is not dirty? Who? Name him for me. Which of the men inside would you have play the prince for me?"

The biting words came from the inviting lips of Ava Gardner. Director Joe Mankiewicz called "cut" and Ava and "Bogey" Bogart, her co-star, walked off the set, after doing a highly-dramatic scene in "The Barefoot Contessa." But the air still seemed to be filled with the powerfully charged dialog that Ava had spoken with such remarkable conviction. What she said so furiously about men was spoken as a woman, a distressed and troubled woman whose failure to establish a secure relationship with a man has left her bitter and discouraged.

As Ava, dressed in a striking black, gold-embroidered slack outfit, rested on the sidelines, she seemed small and wistful. How like a lost child a worldly woman with a bruised heart can be! That Ava is worldly, no one who knows her cares to deny. That she is lost, no one knows better than she.

Fortunately, she has had to work like a slave on "The Barefoot Contessa," a film that will have even greater audience appeal than Joe Mankiewicz's "All About Eve." Ava has had to learn Spanish, has had to learn to dance, has had to tackle the most difficult and mature role she has ever been lucky enough to (CONTINUED ON NEXT PAGE)

"I'm a very womanly woman and I don't think it's possible to be a complete person without marriage," says sultry Ava.

"I COULDN'T LIVE WITHOUT BEING MARRIED" (CONTINUED)

have. Nevertheless, being Ava, she has sought pleasure whenever she has had a chance to relax. The urge for excitement is as much Ava as her splendid brunette beauty and her electrifying appeal for men. She goes to considerable lengths to satisfy her whims. She can be as tempestuous in her language as she is impetuous in her romances with men she finds attractive. But the painful situation she is in with husband Frank Sinatra and her genuine loneliness have not been assuaged either by work or play, and never will be.

Naturally the gossip—which is inevitably as thick around Ava as heavy smoke around a fire—has spread wildly in and from this sophisticated and cosmopolitan Italian capital. Reports had it that Ava was having an extended romance with handsome Rossano Brazzi, who has an important role in "Contessa;" was breaking up the engagement between Lucia Bose, sultry Italian star, and comedian Walter Chiari; was dining much too often with the good-looking, young Chilean star in European films, Octavio Senoret; was practicing bull-

fighting with a wide assortment of Spanish and Mexican toreadors; was doing Rome's few night clubs with princes, counts, millionaires, and mere acquaintances who just happened to be around and had a few laughs to offer; and to top it off, was having wild parties in her charming house right in the heart of the Eternal City. Etcetera, ad infinitum.

Against this smoky mixture of much fiction and little fact, however, picture Ava quietly sitting home with Beatrice Gardner, her sister-companion, ignoring maids, cooks and telephones nights on end, gorging on southern-fried chicken which they themselves prepared. And listen to the poignant story of the gift Frankie sent to Ava, as told by messenger Lauren Bacall, who brought it along when she came to Rome to join Bogey.

"Frankie called me several times," Baby Bacall drawled in her inimitable manner. "He kept asking me anxiously if I would take a present over to Ava. I kept saying, 'Of course, why not, darling,' wondering whether he expected me to fly a piano across. The day I caught the plane, Frankie

appeared with a medium-sized box." Lauren, arms akimbo, her head tilted, almost shrieked, "A cocoanut cake! Get that! 'Ava loves cocoanut cake,' Frankie said. 'I had it made specially for her.' Of course I took it with me. I balanced that precious piece of pastry for six thousand miles across land and sea and over mountains and valleys, and I got it to Ava safely!"

Ava wept when she got "that precious piece of pastry."

There's a remarkable parallel between *Maria*, the "Barefoot Contessa," and Ava, the "Box-Office Queen." Both came from extreme poverty. Both rose from financial and emotional insecurity to fabulous success as world-renowned film personalities. Both found no peace for themselves in love. Both had little faith in their relationships with men. What happens to *Maria*, the extraordinarily beautiful girl born in the filth of Madrid, has given Ava much food for thought about her own future.

Asked whether the parallel had struck her when she decided to do the film, Ava laughed. "Of course it did. How could I escape it. I understand *Maria*. I know her very well." She paused. "Perhaps too well. She's real and she's realistic. She learned very early in life that you mustn't dare let yourself expect too much from men."

Suddenly, Ava sprang up from her chair and grabbed a cigarette. "And who taught her that cruel lesson?" The question hung in the air until she lit her cigarette. "Who else but men?" Ava spoke slowly, feeling her way with her words as she nervously walked back and forth.

"They took advantage of her sensitivity. They took advantage of her poverty. They took advantage of her defenselessness. They took advantage of her desire for love." She stopped for a minute, then went on. "But you



Of a reconciliation with Frankie, Ava says, "I honestly don't know. I'm confused. You've heard the expression, 'What will be, will be.' What else can I say."

see how it goes. All the hurts left in a woman never destroy her capacity or her need for love." She sat down again. "Isn't that *just* like a woman?" She winked and grinned broadly. Ava has a warm and meaningful grin.

Since she obviously felt pretty down on Twentieth Century men, would she have preferred life in the days of King Arthur with which she became familiar during the making of MGM's "Knights Of The Round Table?"

Ava let out a whoop. "I should say not! Let that thought perish right out of your masculine mind this second," she commanded with mock imperiousness. "All that bowing and scraping and horses and trappings and ceremony! All that going off to wage battle in honor of fair ladies couldn't camouflage the naked fact that males weren't one whit better then than they are today. Maybe they were worse—if that's possible.

"And that brings me to something else," Ava continued. "I think women are raised all wrong, particularly in America. We expect too darned much from life, particularly from men. There's much too much romance, too many illusions. It all looks so rosy and beautiful, so *heavenly* from a distance. Then, in the close-up, you're in it but good. You wonder just how it happened, why nobody prepared you, why nobody had the courage to tell you the truth, why nobody explained just what you were *really* up against, and what you could do to make a sensible and satisfying life for yourself.

"Some people asked me the other day what advice I would give on marriage." Ava's eyes were wide in amazement. "Asked *me*!" She shook her head in disbelief. "I thought they were joking! Now I ask you, what do I know about marriage? What could I possibly advise anybody else on the subject? *I'm* the one who could use some good advice."

However, Ava still feels marriage is essential for her.

"I couldn't live without being married. I want the things marriage gives a woman. I want (CONTINUED ON PAGE 58)

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America's favorite suntan lotion!



Clowning with co-workers or her "River Of No Return" co-player, young Tommy Rettig, Marilyn's one of the gang. And as Mrs. DiMaggio she plays second to Joe.



WHY WOMEN LOVE





TIMES HAVE CHANGED, AND TODAY IT'S THE WOMEN WHO ARE MARILYN'S STAUCHEST CHAMPIONS

BY ELSIE LEE

"**M**ARILYN MONROE? She was the greatest surprise of my life! All the publicity about that calendar—I always thought she was just a cheap little siren. For a long time I wouldn't go to see any of her pictures, or let my husband go, either! But when I finally did see her—why, she's just sweet!"

Those are the words of a Brooklyn housewife. But all over America other housewives are agreeing with her. Marilyn has conquered the hearts of American women as thoroughly as she has conquered American men. A year ago women called her "that awful Monroe girl." But today it's different. Why?

"She got married," says a studio technician, cynically. "When she left the studio and became Mrs. Joe DiMaggio, all the women in the country figured she wouldn't be making those sexy pictures any more. Now that she is settled down as a married woman, they can afford to say Marilyn's okay."

But the change had started long before the wedding ceremony, and Marilyn's marriage was the home run rather

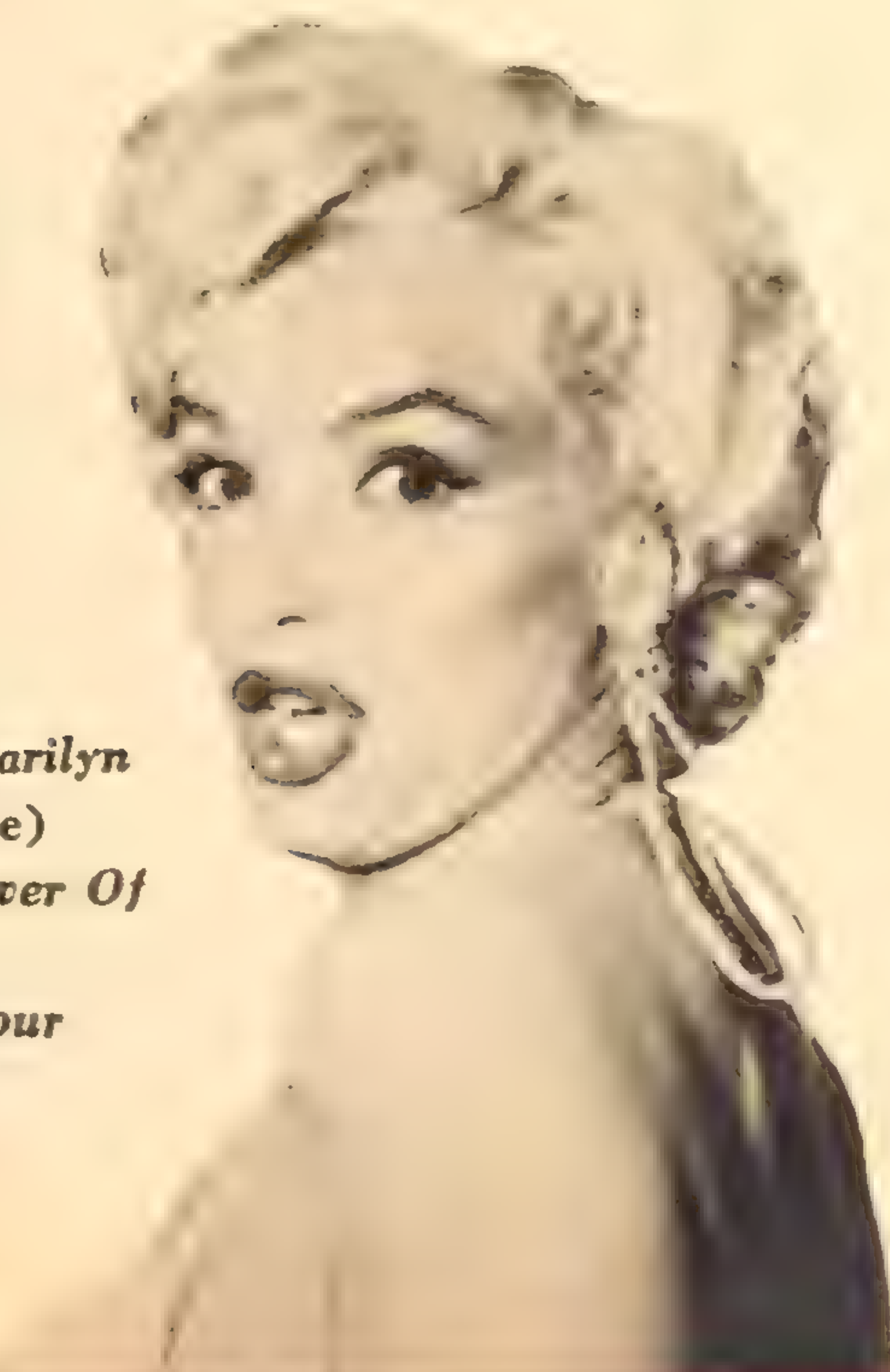
MARILYN MONROE



than the batter-up in the game of winning feminine approval. When did it start—and why did it take so long for the women of America to change their minds about Marilyn?

"I think we've been held back by all the publicity," says the principal of a girl's school. "It was a shame that Marilyn Monroe was hailed as a siren. I don't believe that women really feared her effect on their men—but (CONTINUED ON PAGE 58)

Between the time Marilyn first modeled (above) and her role in "River Of No Return" (left) she's become Glamour Girl Number One.



Who needs a private life?

**ESTHER WILLIAMS BELIEVES
SHE SHOULD SHARE HER LIFE
WITH THE PUBLIC—AND WHEN
INTEREST CEASES SHE'LL KNOW
THAT IT'S TIME TO RETIRE**

*Esther's bathing suit is by Cole
of California in the new "Cute Tamata"
motif; she wears Cutex's new "Cute
Tamata" shade nail polish and lipstick.
Esther's in MGM's "Jupiter's Darling."*





Gossip used to upset Esther and Ben; now they know that's penalty of fame.

Gov. Walter Kohler holds goddaughter ▶ Susan Gage for photogs after baptismal.

Publicity almost snafued the Gages' wedding. Yet she still believes in it.



BY MAXINE BLOCK

"FROM THE TIME fans first demonstrated a budding interest in me and my affairs, I've been perfectly willing to share my life with them. I think it's a pity for people in pictures to wall themselves in and put up iron gates to close out the rest of the world. They miss all the wonderful experience and enrichment of knowing all kinds of people."

Filmtown's most honored mermaid—Esther Williams—sat in her handsomely decorated, blue-and-red Early American studio dressing room between scenes of MGM's "Jupiter's Darling," discussing, with deep conviction, her private feelings about an actress's public life.

"Let me just give you one 'f'r instance,'" she began. "Before our baby, Susan Tenney, was born, our good friend of years and years—Governor Walter Kohler of Wisconsin—told me, 'I just know you're going to have a girl! And I want to be her godfather.' Ben and I were both thrilled and honored, and when the governor recently phoned that Mrs. Kohler and he would be in Los Angeles for a day, we rushed around making plans for the christening.

"We'd put off having our boys, Benjie and Kimmie, baptized. It's not that we considered it cheaper by the dozen—merely that we wanted them to be old enough to understand the meaning of this lovely sacrament before they (CONTINUED ON PAGE 60)

Meant for each other

BY PEER OPPENHEIMER

AND SO THEY WERE
WED—SUZAN BALL
AND RICHARD LONG—
WHILE THE WHOLE
WORLD REJOICED IN
THEIR HAPPINESS AND
LOVE FOR EACH OTHER





Preparing dinner for Dick one evening at home, Suzan met with the accident which took her to the hospital for her operation. But suffering only deepened their love.

In her hospital bed, shortly before Suzan celebrated her twenty-first birthday, she said, "I can go on acting. I will be able to play golf, ride horseback, dance, swim."



When Dick went on location for "Saskatchewan" with Hugh O'Brian and Shelley Winters, Suzan visited him.

CLIMAXING Hollywood's nicest love story, Suzan Ball became Mrs. Richard Long on April 11, when they were married in El Montecito Presbyterian Church in Santa Barbara. There was an audible gasp from the assembled guests as Suzan entered the church without her crutches and walked firmly down the aisle, with but a slight limp, on the arm of her father. She had practiced walking only six days without her crutches, and she put them aside only a few minutes before the ceremony.

Later Suzan said, "I always knew I would get married without crutches, although no one else did." It was but one more example of the matchless faith of the girl the whole movie colony admires as one of its bravest.

In the traditional way of weddings, there was something old, something new, something borrowed, something blue. The something old was Suzan's grandmother's antique diamond earrings; something new, her wedding gown of white rose point lace over pink satin; something borrowed was a handkerchief; and something blue the ribbon on Suzan's petticoat.

When the announcement of their prospective wedding first appeared in print, Hollywood was stunned.

True, they'd been seen together in public, and vague hints about a romance between Dick and Suzan had appeared in columns from time to time. But their friends and even their families hadn't taken them seriously. Dick's own mother heard about it on a radio broadcast. His sister Barbara, who is married to Marshall Thompson, read it in a column. Suzan's father was told about it by a friend, who had heard or read it somewhere. In a way, it even came as a surprise to Dick and Suzan!

Dick—still in uniform—first became conscious of Suzan in the summer of 1952, when he saw her in "Yankee Buccaneer," at the Ernie Pyle Theater in Tokyo.

After the show, one of his pals asked him how he'd liked the picture. "Frankly, I don't remember what it was all about—but the girl who played the lead was wonderful!"

Although the picture was made by Universal-International, the studio to which Dick was under contract before he received his president's greetings, he had a "detached" sort of attitude toward the film industry, and actresses as well. As to any other G.I., they were intangible. Any thought of ever meeting Suzan didn't even enter his mind.

(CONTINUED ON PAGE 62)

FERNANDO LAMAS BELIEVES THE GREATEST THING IN LIFE IS TO LOVE
SOMEONE COMPLETELY AND UNSELFISHLY. BUT WHEN A MAN FINDS
HE'S BEING FOOLED OR IS FOOLING HIMSELF, IT'S

Time to Call

BY JACK HOLLAND

REGARDLESS of what you may read elsewhere in gossip-hungry items, Fernando Lamas is an honest man emotionally and otherwise. Pretext and phoni-ness have no place in his scheme of things—and you can include the affairs of the heart in that.

Recently the debonair Latin American star, who's currently appearing in "Rose Marie," has been quite ill. He has spent much of his time alone—and he has had plenty of time to think about a lot of things. Being an emotional man, one of the problems he has tried to figure out is romance and its somewhat cataclysmic effects on a person who is of a basically sensitive nature.

"I've heard of people who are happy because someone loves them," Fernando says quietly. "I don't believe this is real happiness. I think you're happy only when *you* love someone very much. It is real living and loving when you plan things to make the person you love happy, when you're careful of her feelings, when you can give the best of yourself without expecting anything in return.

"I'm very emotional. I jump in feet first. Sometimes I'm very unselfish in my relationship with others and sometimes I'm not. But I still say, it's the greatest thing in life to be able to love someone completely and unselfishly.

"I believe that basically men and women look for the same qualities—honesty and sincerity—in someone they can love. Women, however, have a tendency to look for a healthy, sane, open, giving love. They also like the feeling that they're being protected and men should put their protection first and foremost in their minds. They should defend them at all times. If women can't feel that men will protect them, their love goes out the window.

"As for men, I can only speak for what I want in a woman. I look primarily for tenderness and understanding—and I admit that (CONTINUED ON PAGE 65)

"It is hard to face reality, but a man shouldn't get into a spot where he stops being a man," says Fernando.



la Halt



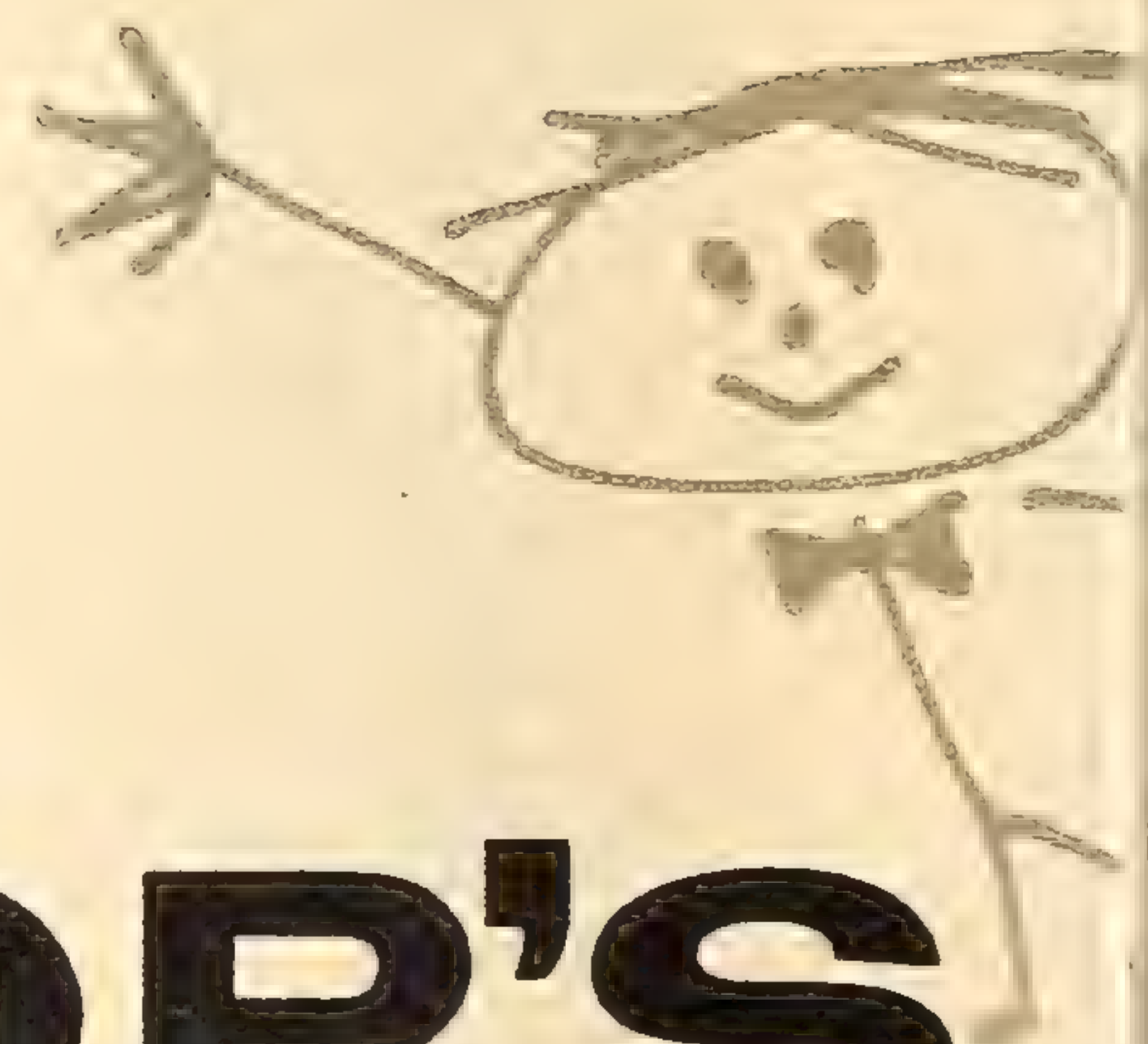


Chris is the pride and joy of Jeff Hunter and Barbara Rush—trouble is, they're so often away making movies!



Already Glenn Ford's son Peter is taking up the hobbies of his pop—Pete's becoming expert at picture taking.

Maybe Terence Michael Murphy is a bit young to give Audie a hand at the lawn mower, but his heart's in it!



POP'S TOPS

IN A FAMILY TOWN LIKE HOLLYWOOD
EVERY DAY IS FATHER'S DAY



Like father, like son—Jerry Lewis's youngest, Ronnie, can mug right back at his old man just like an expert.



Dads are all right, says Ann Widmark, Dick's daughter, but they never manage to button you up as mothers do.

Award winner Bill Holden gets away from it all in his backyard gymnastics with his sons Peter and Scotty.



Dena Kaye is only eight years old, but she's seen her name in lights as title of Danny's producing company.





LOVE is news!

**THAT'S WHAT HOLLYWOOD IS HOPING
AS ITS NUMBER ONE STAY-AT-HOME,
JEAN PETERS, COMMENCES DATING**

BY CONSTANCE WHITE

Jean went on location to New Mexico for her role with Bob Wagner in 20th's new movie, "Broken Lance."

"Three Coins In The Fountain" took her to Rome.



Jean and Casey Adams first met when they appeared together in the movie, "Niagara." But their dating began very recently.

ON A RECENT spring evening in a Hollywood bistro, a lovely dark-haired, hazel-eyed girl dined with a tall, athletic-looking young man. Quietly engrossed in each other's company, they were unaware of the interest they created, especially for the Hollywood columnist who had stopped in on his evening rounds of news-gathering.

The next day the columnist reported this item with a great deal of excitement. For the girl in the restaurant was Jean Peters, on her first date with Casey Adams. Subsequently there were other dates in other places. There was immediate speculation as to whether these dates are the beginning of a serious romance. But the columnist that night was impressed, and understandably so, that he could report having seen Jean Peters out in a public eating place on a date. Any date!

Before this, Jean's name has been linked with that of a man's only on a theatre marquee. This state of singleness has not been for a lack of interest in Hollywood males. Actors who have worked with Jean or met her on studio sets have described her with words such as "intelligent," "talented," witty," "lovely." Bob Wagner, for one, met her at Twentieth where they are both under contract and reported, "I've never met another girl in Hollywood who is more fun to talk with than Jean." But Bob, like all the others, got no further than this casual encounter.

For Jean Peters, since her arrival in Hollywood seven years ago, has most often been described (CONTINUED ON PAGE 67)

EVERYTHING HAPPENS

TO ROCK!

HE'S A GUY WHO LIKES PEACE AND QUIET, BUT
ROCK HUDSON FINDS LIFE ERUPTING AROUND HIM

BY DICK PINE



"IT'S BEEN THIS WAY ever since I was born, I guess," Rock muses. "Just when I think things are most peaceful—bam!—something happens to me. When I was six months old, there I was in my mother's arms, probably feeling safe and smug, the way babies do. And d'you know what? Mother fell down—right on top of me and broke my leg!

"Of course I don't remember anything about it, although Mother still gets the shudders over it. But a man who gets off to that sort of start in life ought to be careful. Yet it seems the more careful I am, the safer I feel, the more certain Fate is to deal me some sort of wallop. I guess I'm the original 'innocent bystander.'

"If there's a wrinkle in the rug, it's my toe that finds it. If someone spills a tray of drinks, I'm the one who gets the full benefit. Of course, my being so big may have something to do with that. There's more of me to get in the way than there is of most people."

This Rock is a man who, although he enjoys fun and bright lights as well as anyone, also enjoys peace and quiet and often goes deliberately in search of them. He should know by this time that these are the occasions on which he should watch his step.

Take last winter, for instance, after the holiday hoopla was over. Rock reflected that he hadn't seen his eighty-four-year-old grandmother in some time and decided to take off for Mobile, Alabama, to pay her a visit. It would

be peaceful (*that word again!*) after the holiday celebrations.

Well, he made it to the airport without incident and was sitting placidly in the plane, waiting for it to take off, when the plane sitting next to his suddenly burst into flames for no apparent reason and with much resulting excitement. "Surely I had nothing to do with *that*," he reassured himself, trying to conquer a slight uneasiness.

Later on, during the flight, he noticed a blonde aboard the plane. But they didn't become acquainted and he forgot all about her until—

He reached his grandmother's house at seven in the morning and the phone was ringing. A New York newspaper was calling excitedly, long distance, to say that a report had reached there that Rock had eloped with Marilyn Monroe (*naturally this was before she actually did elope with Joe DiMaggio*) and the paper was sure that she was there in Mobile with Rock at his grandmother's house. He was still struggling to convince them that he was only casually acquainted with Marilyn and that he was not concealing her when the doorbell began to ring and the local press swarmed in, vastly agog over the same rumor and just as unwilling to be convinced that it wasn't true. They were sure Marilyn must be in the house, hiding under something.

"We know she was on the plane (CONTINUED ON PAGE 38)



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EVERYTHING HAPPENS TO ROCK! (CONTINUED)

with you!" they accused. Then Rock remembered the unidentified blonde he had observed across the aisle. She hadn't resembled Marilyn in the slightest and he didn't even remember whether she had gotten off the plane at Mobile.

"Rock, dear," his gentle grandmother protested, "who are all these people? I thought we were going to have a nice, quiet visit. Do things like this go on all the time in Hollywood?"

Rock was trying to explain that "things like this" hardly ever happened to him, except when he was seeking peace and quiet, when the phone began to ring again. This time it was long distance calls from papers in New Orleans which had somehow got the idea that the newlyweds (*they were calling him that by this time*) were on their way to that Southern city and they wanted to know whether the wedding had taken place yet, where the pair would be staying and how soon they could take pictures.

Talking on the phone, Rock could see from a window local reporters lurking behind every shrub and curiosity seekers milling about the house in droves.

Naturally the excitement died down almost as suddenly as it had flared, but Rock decided he had better come home anyhow.

"I thought Grandmother had had enough of my 'peaceful little visit,'" he says. "No telling what might have happened if I stayed there."

Things happen to Rock almost as surely when he tries to be what he calls "grand" as when he tries to be peaceful.

A few weeks ago a New York show of special renown played Los Angeles and Rock and a date decided to attend in style.

"We were really going to 'do' this one," says Rock. You know—a regular romantic evening! I got all dressed up in a new suit and we went for dinner to a smart restaurant for an enormous steak to end all steaks, drenched in a stupendous sauce.

"The waiter arrived, carrying the platter with the triumphant flourish that a good waiter uses when he brings you anything that grand—and that expensive. So what happened? With the final flourish, the waiter tripped and catapulted steak, sauce and all the trimmings all over me, beginning with the top of my head. He wound up flat on his face at my feet.

"What happened next? My memory is a blur of agitated people wielding mops, cloths, brushes. I was whisked to the gentlemen's room where more people appeared with more rags and stuff. My hair was cleaned, my face was washed, my clothes were subjected to the most energetic treatment.

"Presently, breathless, dinnerless, but reasonably tidy, even if smelling strongly of cleaning solvents, my date and I went on to the theatre. We were going to see that show or else! We had dinner after



Once Piper Laurie's mother saved the day.



Rock still rates smiles from Mamie Van Doren and Jean Simmons.

*Rock's learned that the times he should
worry about most are those days when all the
world seems to be peaceful and quiet.*

the show. By that time we were nearly famished."

And this reminded him of the time he took Piper Laurie to a premiere. They were to go on to a party afterward but when they left the theatre they made the horrid discovery that somehow Rock had backed up against a wide stripe of wet white paint. "What to DO?" he wailed.

But Piper, an imperturbable girl if you ever saw one, said, with only a tiny giggle, "Think nothing of it. My house is right on our way and Mother will fix it."

Mother did, too. While Rock took a distinctly informal pose, face down on the divan, Mother got at him with the paint remover until he was as good as new and that evening, too, was saved.

"I'm pretty lucky about getting clean-up jobs," he observes.

Rock also felt pretty "elegant" a year or so ago while he was working in England and was presented to the Queen at a "command performance."

"It went like this—I *think*," he says, wrinkling a brow. "She said, 'I understand you are making a picture over here.' And I said, 'Yes, your Majesty.' She said, 'I hope you will come back soon!' and I mumbled that I hoped so, too.

"Then I back off and got clear away from there and instantly I was submerged in people who demanded to know what she had (CONTINUED ON PAGE 60)



His swimming mishap brought Betty Abbott flying.





THE BRIDE GREW UP

The glamorous, witty Jean of today is a star whose brilliance is almost equal to that of her husband.

But when she became Mrs. Stewart Granger, Jean was a starry-eyed teenager, worshipping his every word.



**STEWART GRANGER KNOWS HOW TO HANDLE JEAN SIMMONS.
BUT THE SOPHISTICATED JEAN OF TODAY IS A
CHANGED CREATURE FROM THE SHY GIRL HE MARRIED**

BY MIKE CONNOLLY

TONGUES on both sides of the Atlantic started wagging about the marriage of Jean Simmons and Stewart Granger when Granger went to England this Spring to make "Beau Brummell" for MGM. He went alone. And, while he was there, he saw a great deal of his first wife, Elspeth March, and their two children James, who is nine years old, and Lindsay, who is eight.

This isn't to infer that Jimmy, as Stewart is known to his friends, will break up with Jean to go back to his first wife and their children. True, the last person Jimmy spoke to in London before he returned to Hollywood and his present wife was his first wife, Miss March. Also, the night before that he had taken her and their daughter, Lindsay, to the opening of a play, Edgar Wallace's "The Frog." And then, after he had taken off on his flight across the Atlantic back to Jean, Elspeth and Lindsay spent *their* last night in London in the fashionable Mayfair apartment that Granger always maintains. This is in addition to his Hollywood home.

Just before driving to London Airport, Granger had remarked to one of his chums: "I'm still terribly fond of Elspeth," and on arriving at the airport he had phoned a final goodbye to Elspeth and Lindsay in his apartment. After the phone call he told a reporter, "Of course I saw a good deal of my former wife and my children while I was here. Why shouldn't I? But now I am longing to get back to my wife in America. Incidentally, she may be coming over

(CONTINUED ON PAGE 64)





TAKE BOGART'S WORD FOR IT . . .

He knows about WOMEN

BY HANK KAUFMAN

SEVERAL MONTHS AGO eye-filling Italian actress Silvana Pampanini aroused Humphrey Bogart's ire, when, in a magazine article she declared that Bogart, Gary Cooper and Clark Gable were too old to be convincing lovers. Now Bogart, defender of the rights of man, was not one to stand idly by and let this crushing statement pass unchallenged. When they met at lunch in Rome, Bogey arrived with ammunition tucked away under his arm—a huge photograph of his wife, sexy Lauren Bacall, whom he calls Betty, and their two handsome young children.

"Signorina Pampanini," he began, "*this* is the kind of work I do, and I'm fifty-four. What do you think of it?" All that his bosomy companion could murmur at this point was a soft, "*Che bello—how beautiful.*" Bogey ended the argument decisively with, "The next time you pick on a man, make sure you know what you're doing. Better still—what *he's* doing."

At fifty-four, Bogart has enough film projects lined up to make your head spin. And they're none of them simple studio jobs. Nothing easy for Bogart—he's either off in the wilds of the African jungle, as in "African Queen," roughing it in the barren Italian hills as he did for "Beat The Devil," riding out a typhoon in "The Caine Mutiny," or safari-ing it in primitive, mysterious India, as he will soon be doing in the film "The Man Who Would Be King,"

after he finishes work on his next project—the film version of the stage hit, "My Three Angels" for Paramount. Had enough, yet?

So natural and effortless an actor is Bogey, no matter what type of role he essays, that it's difficult to realize that he is emoting when his concise, hard-hitting portrayals grab hold of you. And who cares anyway? Bogey the character is as famous in his own right as Bogart the actor.

He's also a connoisseur of women. "You may not believe this," says Bogey, "but the first thing I notice about a woman is her face. If the face interests me I'll give the rest of her the once over. Take Ingrid Bergman for example. I worked with her all through 'Casablanca' before I realized she had a wonderful figure to go with that fascinating face. There's a woman! And besides, there's too much emphasis on bosoms today. With all the fuss caused by the Monroes, the Russells and the Lollobrigidas, you'd think that bosoms were just invented yesterday. It takes more than a well-stacked front balcony and a prominent back porch to make an actress. Somewhere in between there's got to be just a hint of talent."

When I asked Bogart to name his five favorite young women he began with a, "Well, let's see—there's Lauren Bacall, and then, hmmm, Lauren Bacall, and then— Oh, I must have got carried away for a (CONTINUED ON PAGE 68)

1 *Silvana Pampanini said he was old—but Bogart's unexpected answer floored her!*

2 *Even a good friend like Ava Gardner can be fair game for the Bogart wisecracks.*

3 *After eight years of marriage, his wife still isn't sure he has a serious nature.*

Gina Lollobrigida came within range of his withering fire in "Beat The Devil." ►





"WHAT I want most to do," Robert Q. Lewis told me, "is to help kids get the breaks I got. I was lucky, and I want to pass my luck along."

Robert Q., horn-rimmed and sport-shirted, sat behind the big, cluttered desk in the library-TV room-office of his five-room apartment overlooking the river on Manhattan's Upper East Side. It's a comfortable, luxurious room in brown and gold, one wall lined with hundreds of books and records. Framed theatrical announcements and posters hang on the walls, a gorgeously-colored Indian feather headdress is mounted over the couch, and a score of his favorite totem poles are displayed on the bookshelves. Completely equipped for work or play, even down to an electric pencil sharpener contributed by a friend to the "man who has everything," it's the Ivory Tower of a New Yorker whose interests range the world.

"There are so many young people with talent, kids who deserve and need that one break," Bob went on. "Take for instance Fred Elton. I was looking for an accompanist

◀ *At 33, Robert Q. Lewis has what he wants most from his life—success in his work.*

All the cast of his TV variety show are adept at clowning: Roy Bloch, the orchestra leader, Jan Arden, Earl Wrightson, Lois Hunt, Robert Q. himself, Jaye P. Morgan and Lee Vine.

THEY CALL HIM THE MAN WHO HAS EVERYTHING,
BUT ROBERT Q. LEWIS IS MOST INTERESTED
IN PASSING HIS LUCK ALONG TO OTHERS

BY FRANCES ADLER

The **Q** stands for Luck

to go along on my Las Vegas night club venture a couple of years ago. During rehearsal one day I asked our orchestra leader, Archie Bly, if he knew of anyone who would suit me. One of the station page boys overheard me, buttonholed me later, and asked for a chance to try out."

Bob grinned. "Of course, I groaned inwardly—who wouldn't? Who has time to waste? But I listened to him, and the kid was good. I hired him and took him along to Las Vegas. Now he's on a daytime TV show. I think someday he'll be a great song writer."

There was Bob Cone, too, now one of the writers on the "Robert Q. Lewis Show" (4:30 P.M. EDT, CBS-TV Network). While Lewis was airing his patter over WHN several years ago, he noticed a stranger in the control room goggling at him. The next day the same lad, who seemed to have nothing to do with the workings of the program, was still staring with eager absorption. Curious, Robert Q. asked about him and found that he was a

casual visitor, a vague acquaintance of one of the control-room engineers.

Now intrigued for real, Mr. Spectacles made a point of asking the boy whether he could do anything for him. He realized that he had led with his chin when the goggler asked to be allowed to submit a test script. "Oh Lord," thought Bob, "what have I let myself in for?"

But he had hit the jackpot again. He had found a mine of talent.

"It's almost always by accident that you find talent," Bob went on, his eyes looking very brown and serious behind the big horn-rims. "I say I've been lucky, because I've always known, as far back as I can remember, what I wanted to do. I'll bet half the readers of SCREENLAND know too. I can't tell them how to grab the brass ring, but if you think it would help, I'll tell them how I did it."

Bob leaned back in the desk chair and closed his eyes, sending his thoughts back to the beginning of things. He was born, he said, on April 5, 1921, (CONTINUED ON PAGE 71)



BY WILLIAM LYNCH VALLEE

Ted and the amateurs



Ted Mack spins the Wheel of Fortune, symbol of the "Original Amateur Hour."



A quiet, unassuming outdoors man, Ted is unquestionably the logical Bowes replacement, but no one is more unlike the pontifical major than he.



Paul Winchell got his start on Major Bowes' "Amateur Hour."



Vera-Ellen was only a kid when she won audition.

EVERYONE LIKES TED MACK, GUIDING HAND OF THE "AMATEUR HOUR," FROM HIS SPONSORS TO THE DOG WHO CAME TO DINNER

TED MACK's "Original Amateur Hour" is now 1,001 broadcasts old . . . as of April 10. . . .

The equivalent, in human terms, of a spry oldster's 4,000th birthday—on the basis of TV contracts calling for thirteen weeks, and renewable if all's well.

And all is well with Ted and the eager amateurs displayed over 115 NBC-TV stations, Saturday evenings at 8:30, EDT. "There are just as many talented amateurs today," says Ted, "as there were twenty years ago."

It was twenty years ago when the late Major Edward Bowes took to radio with the program and his: "The Wheel of Fortune spins. Around, around she goes, and where she stops, nobody knows. . . ."

The wheel stopped on the winning jackpot number for the program itself—Bowes units swarmed over the entire U. S. after the show became a top radio favorite. After the major's death, Ted Mack, his right-hand man, took over, and the show went on television.

Eight hundred thousand hopefuls have been auditioned by both regimes. Of the fifteen thousand who reached the air, some have fallen by the theatrical wayside, many have done well or fairly-well—a select few made the very top, such as: Frank Sinatra, Robert Merrill, Mimi Benzell, Vera-Ellen, Regina Resnick, Stanley Clements, Jack Carter, Teresa Brewer, Frank Fontaine, Ray Malone, Larry Storch, Paul Winchell, Dave Barry, et al. Some of the old grads showed up for broadcast No. 1,001.

Three-time winners on the half-hour "Hour" compete on June 19 at the show's Annual Championship finals at Madison Square Garden—the highlights to be televised.

Cash scholarships run up to \$2,000 for the top money.

Pet Milk, the sponsors, reports that the amateur show is their best salesman, with Mr. Mack the idol of their customers. Which suggests something—everyone knows the amateur story, but how many viewers are up on the life and times of Ted Mack? Is that his real name?

Ted Mack was born William Edward Maguiness, February 12, 1904, in Greeley, Colorado. The family moved to Denver, where Ted graduated from Sacred Heart High, worked as a theatre usher, fell for the saxophone playing of the Six Brown Brothers (*remember, Dad?*)—then had to do his saxophone practising in a closet because his father, a railroad brakeman, worked nights and slept days.

For economic reasons, Ted became a Denver stockyard hog caller during summer vacation from law studies at Denver University. He understandably jumped at an offer from a cowboy orchestra—a hot bath, and he was ready, saxophone in hand. Since Ted was the only member of the band who'd been within four feet of a cayuse, he was also the only untroubled musician—aside from the bass player who stood up anyway—after a press agent had decided that the band should parade to the theatre in San Francisco on their fiery steeds.

Ted's orchestral career—out of the saddle—included work with Ben Pollock, alongside many musical greats-to-be. In 1926, after he heard that a rival was beating his time with his childhood sweetheart, Ellen Marguerite Overholt, Ted dropped everything to go back home and marry the girl. Together, they organized a band—Marguerite, its manager and Ted's

(CONTINUED ON PAGE 70)

SCREENLAND VARIETY VALUES

COTTON TO YOU



MARCIA MOORE

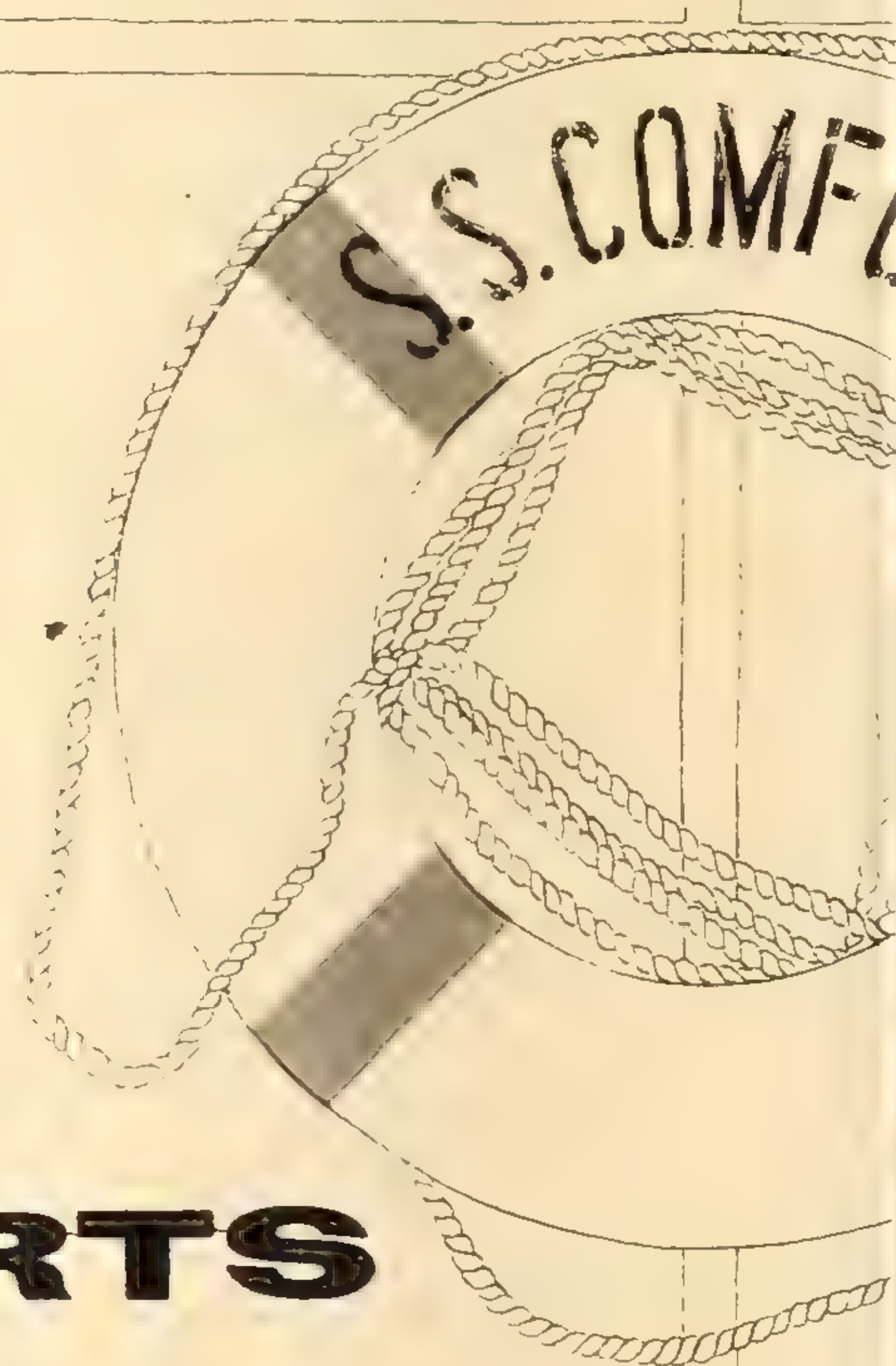
keep you looking fresh and meticulous through warm months, make this a cotton-cool summer! The styles are pretty and the prices pleasing. Wonderful, tubbable cotton dresses will give you new outlook in planning a vacation or a stay-at-home wardrobe. Opposite: Happy-go-lucky Karen Chandler, sharing the spotlight with Eddie Fisher during a guest appearance on "The Eddie Fisher Show," an NBC-TV production. Karen is a vocal recording star who has just completed a J-I short, "The Four Aces Sing," with Matt Dennis. Here, she models the prettiest "sassy" dress with row upon row of frivolous ruffles; rhinestones that sparkle along the neckline in front and back. This comes in white with a blue, or gold print. The size range is from 9 to 15. Price is \$7.98 and it may be purchased at W. T. GRANT.

A striped cotton percale with a horizontal stripe pattern worked across the top of the yoke and two bands across the skirt. The shirtwaist bodice has a small skirt and large two-tone buttons down to the waist—your waist nipped in by a ribbon-thin belt. \$2.98. It has a full notched collar with little bows tied at the shoulder. The colors are gold, blue or pink with black. 12 to 20. S. S. KRESGE.

The popular "squaw" dress has made rapid fashion gains among young and old alike. Based on American Indian tradition—this dress has been gracefully adapted to meet 1954 requirements. Here, a version with elasticized waist, neckline and sleeve, from S. H. KRESS.

It comes in red, gold and green; and the price is \$2.98. Bright bands of desert-color braiding circle skirt and top of bodice. 3. Karen wears this cotton "squaw" dress which comes in the following combination colors: blue and red, blue and beige, grey and pink, blue and lilac. All with the bright scattered floral print on a washed cotton. The waistline pared to a minimum, and the bodice softly draped. Trim tucks accent the bosom. This is sold at the W. T. GRANT Co., for \$7.98. In sizes 9-15. Rosebuds bloom on white cotton. This flower-garden print with touches of leafy green comes in rose, blue and maize. Wide, three-tier swing skirt with black trim emphasizing the importance of each tier. Jet buttons lead to below the waistline—interrupted by a thin black belt. Wide off-the-shoulder neckline and short puff sleeves. Sizes 12-20. For \$2.98. From H. L. GREEN STORES.





SUMMER PASSPORTS

The surprise story is the shoe story and the happy ending is the wonderful selection of footwear from W. T. GRANT. Play shoes, in all of your favorite materials and colors, are now available at budget-low prices. Step into the walking picture this Summer, in style, comfort and ease.

1. Denim play shoes with criss-cross laces which tie around the ankle. This in solid charcoal and faded blue or red and white stripe, as above. Cushioned crepe sole. \$1.99. Also a match for mother and daughter (sizes 11-3).

2. For cool comfort, this mesh shoe which comes in all white or a combination of blue or brown with white. A spectator heel and a slim buckle strap. Just \$1.99. For longer, harder wear—a well-constructed plastic-type sole.

3. The skimmer pump or the sailor pump with an elastic striped vamp insert which also retails for \$1.99. In charcoal with a black and white insert or marine blue with blue and white, or brown. A good work or play shoe.

4. In charcoal denim or red and white or royal and white gabardine for \$2.99. A slip-on comfort with a thick crepe sole, and hand lacing for the moccasin effect. The wide striped elastic band for support and a colorful contrast.

5. A gem to clean because this sandal is of "Federan" a plastic calf. Just use a damp cloth. The colors are white, red with panama, beige with brown, egg shell with turf-tan. Only \$1.99. A truly important, smart accessory.

6. The "kiltie" tongue is back in style again! This edition is sail cloth with a thick cushioned crepe sole. So soft you feel like you are walking on air. It is in white, faded blue and beige (*ash blonde*). This shoe for just \$2.99.

7. This Summer smoothie, an all-leather sandal which is fully lined. With adjustable straps and cushioned with foam rubber for foot comfort. Retails for \$2.99. Either in all white, saddle tan or multi-color. Keep up step with shoe fashions from W. T. GRANT Company.

by YSEULTE SIMONE

news in Fragrance

● Prince Matchabelli presents a special edition entitled "The Magic of Perfume." Here, in booklet form, you learn how to use perfume, and why, and nestling under the leaves lies *Wind Song* a high-keyed new note in perfume, combining light with rich floral notes in an exciting floral bouquet. 1 dram, \$2.50.

● *Noa Noa*—Tahitian for "so very fragrant"—is the exotic, heady new fragrance created by Mme. Helena Rubinstein. Gauguin's vivid colours interpreted in a rich perfume series, arrayed in amber and bamboo in lovely Tahitian design. Perfume, \$17.50 ounce, Cologne, \$2.25, \$3.75, \$8.00. Perfumette, as pictured, \$3.00.

● *Evening in Paris*, Bourjois' historic fragrance, a woody, mossy blend, with singing, soaring top note, has a new dress for its 25th Anniversary celebration. Shown here is the gracefully cut and tapered perfume bottle, .66 ozs. \$5.00.

● *Escapade*, a thrilling new perfume by Shulton. Dry, floral, semi-Oriental, this is a typically modern, around-the-clock perfume. Fresh with warm lingering undertones, it's casually sophisticated yet purely feminine. The whole series elegantly clad includes perfume, ¾ oz. \$15.00, Toilet Water, 3½ oz, \$1.50, Stick Cologne Concentrate, \$1.00. Perfume Miniature Package, \$2.00.

● *Adam's Rib*, Lenthéric's new, subtle combination of flower and spice, primitive but discreet, is a lingering fragrance that seems to improve with the wearing, revealing excitingly warm, sensuous undertones. The series, in finest crystal bottles adorned with 24 ct. gold, includes Perfume, \$3.00, \$10.00, \$18.50. Toilet Water, \$2.50, \$4.00. (All prices plus tax).





Match your



ELIZABETH TAYLOR

PIER ANGELI



MAI ZETTERLING



RHONDA FLEMING

DOES YOUR PERFUME SUIT YOUR PERSONALITY? WHAT ARE YOU REALLY LIKE?

Fragrance to a star

BY YSEULTE SIMONE



GRACE KELLY



RITA GAM

PERHAPS by studying the stars you may discover that you are not unlike one or another of them in your moods—your hidden depths. Then choose the scent that is yours by right. There's enchanting innocence about Pier Angeli, of "The Flame And The Flesh," yet she is exceptionally mature. Idealistic, she loves a quiet home life, is devoted to friends and family. For those like her, the sweet distillations of floral bouquets like Patou's *Joy*, Tussy's *Charme Rose*, Matchabelli's *Wind Song*, Gourielli's *Something Blue*, Evyan's *White Shoulders*. Mai Zetterling, who's in "Knock On Wood," smolders, yet there is definite aloofness about her. The ice must be broken to find the generous warmth that lies beneath. Hers is a quick mind, a certain stubbornness. For those like her the modern blend, aldehyde, with brilliant top note over woody or mossy base: Faberge's *Act IV*, Shulton's *Escapade*, Coty's *L'Aimant*, Dana's *Platine*, Carven's *Ma Griffe*.

Elizabeth Taylor is sensitive, artistic, creative, easily moved to tears or laughter; a creature of unaccountable moods, impractical; a lover of beautiful things, and all animals. Liz is in "Rhapsody." For those like her, a heavier, spice-laden perfume that suggests a richness and a rareness: Chess' *Yram*, Ciro's *Danger*, Lelong's *Passionnement*, Gray's *Golden Orchid*. Rhonda Fleming is warm and honest, energetic, always trying to improve herself. She has a sense of humor, this star of "Yankee Pasha." For those like her, a fruity blend, clean, fresh, like Cheramy's *April Showers*, Monteil's *Laughter (Rigolade)*, Cochran's *Shining Hour*, Ayer's *Golden Chance*. Grace Kelly, of "Dial M For Murder," is a feminine blend of sweetness and sophistication, ladylike and fastidious. A good companion, capable of great love. For those like her a blend of precious woods and mosses with cool touch of leaves: Bourjois' *Evening in Paris*, Chanel's *Bois des Iles*, Lenthéric's *Tweed*, Avon's *Forever Spring*, Hudnut's *R.S.V.P.* Rita Gam, of "Saadia," is an exciting personality, individualistic, smart, daring, quicksilver-like. It is hard to believe she once was shy, self-conscious. For those like her a vibrant scent like: Charbert's *Fabulous*, Lanvin's *Pretexte*, Angelique's *Gold Satin*, D'Orsay's *Intoxication*.

THE biggest Hollywood story of the month broke right under my nose at a private party thrown by night club habitués Dorothy and Harry Jameson in their home above the Sunset Strip. Jane Powell and Miriam Nelson, whose friendship had broken up (*to put it mildly!*) when Jane started going out with Miriam's estranged husband, Gene Nelson, made up, right then and there! It happened like this:

Gene and Miriam had met that afternoon, to discuss their ill-fated attempt at a reconciliation. (*Previously, Jane Powell's fling with Gene had broken up and Jane was now dating Pat Nerney, Mona Freeman's ex-husband*). Anyway, Gene and Miriam decided it was no go. After their decision at this afternoon meeting Miriam called her friends, Doris Day and Marty Melcher, to tell them about it. In order to cheer her up, Doris and Marty invited Miriam to accompany them to the Jameson party.

I was standing near the front door of the Jamesons' fabulous mansion when Dorothy Jameson greeted Miriam—exactly at the moment Miriam spotted Jane Powell off in a corner of the living room with Pat Nerney! Miriam paled but said not a word, determined to brave it out. She hadn't known Jane was coming to the party; Jane hadn't known Miriam was coming.

The party went along great guns. Among those present, besides Miriam, Doris, Marty, Jane and Pat, my date Joan Crawford, and myself, were Tony and Sally DeMarco, Marie Wilson and Bob Fallon, Ida Cantor, Katy Jurado and Bert

Friedlob, Abbe Lane and Xavier Cugat, Dorothy and Joe Pasternak.

And Spike Jones and his wife, singer Helen Grayco. I set Spike and Helen apart in this story because they, quite accidentally, were the ones responsible for bringing Miriam and Jane together. Spike had gone out of the living room with Pat Nerney to admire the view of Hollywood from the Jamesons' front terrace, leaving Jane and Helen together. Jane and Helen sauntered into another room and were well into the room before they noticed Miriam standing there alone. After the initial shock, Helen said, "You know Miriam, don't you, Jane?" Miriam and Jane were hesitant at first. Then their smiles broke through, like sunshine in the rain, and they started talking.

That's as much of the meeting as I can tell you about. I wasn't in the room when it happened and Helen and Jane refused to discuss the Jane-Miriam conversation.

But Miriam herself, when I phoned her at her home next day, told me, "The whole messy thing is water under the bridge. Jane's with Pat now, and Gene and I are going our separate ways. Let's just say it's over and done with and we're all starting anew again!"

While I'm still on the subject of the Jameson party, I must tell you another incident: I noticed that Joan Crawford's jeweled cigarette case was engraved "Forever and Forever" and that the magnificent hunk of jewelry matched her jeweled compact, which was engraved "And a Day." I said, "Forever and forever and a day is a long time, Joan. What

do these trinkets commemorate?" Replied Joan, "Greg Bautzer gave them to me a long time ago. My, wasn't THAT forever and forever and a day a short weekend!"

Speaking of Spike Jones, he threw the nicest party of the month. It was a kiddie party, for the children of Hollywood's stars. Most of the stars brought their children, others delegated nurses or housemaids to tend their images. Once again, Janie Powell and Pat Nerney were together, and Pat was busying himself being very much the proud father to his own Mona Freeman Nerney, Jr., and to little Suzanne Steffen (*"Sissy," they call her*), daughter of Janie and Geary Steffen. Sissy wore the CRAZIEST ruffled panties I've ever seen and Mona, who sports glasses because her eyes are weak, was a doll through it all.

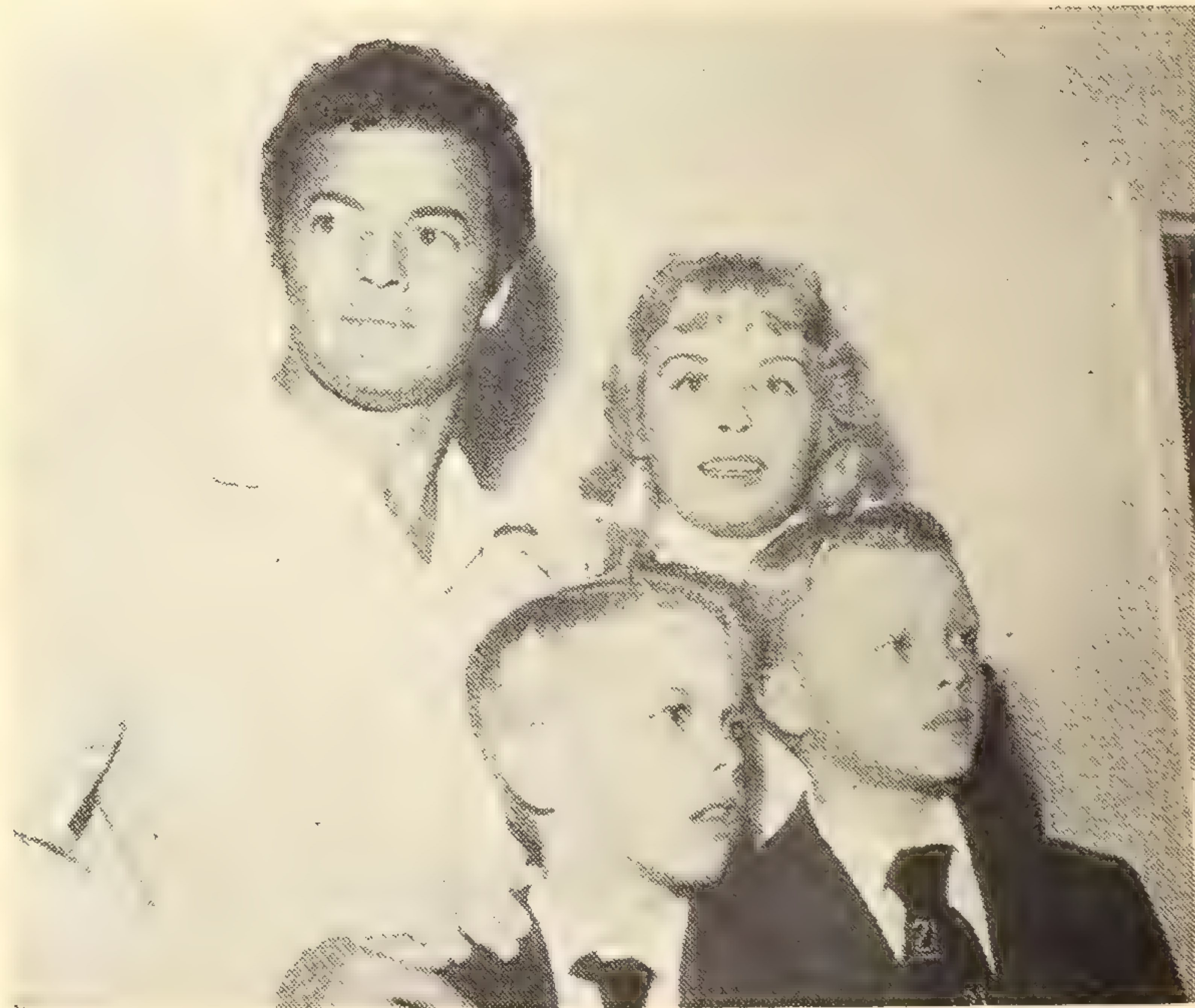
Jerry and Patty Lewis' two, Gary and Ronnie, were little gentlemen all afternoon too, and Evie and Van Johnson looked on proudly as their two, Schuyler and Tracy, joined in the fun.

Spike had Cecil the Seasick Serpent and others in the cast of TV's "Time For Beany" on hand to entertain the kids, and Cornel Wilde and Jean Wallace sang the kiddie songs and enjoyed the "Beany" antics as much as did their offspring. Joan Crawford took charge of the Betty Grable-Harry James children, Victoria and Jessica, who had been brought to the party by a nurse, and mothered them. Joan also looked on proudly as her own twins, Cathy and Cynthia, paraded in their very exclusive, very expensive Nei-

HOLLYWOOD—



Janie Powell and her Suzanne were among the mother-and-child guests at Spike Jones' party for filmdom's younger set.



Other guests at Spike's party—Cornel Wilde and his Jean—got as big a kick out of the proceedings as the children.

man-Marcus dresses, which Joan had bought for them during her recent visit to Dallas.

Cary Peck, Greg's son, cried and wanted to go home, until Greta told him that Peter Cottontail was coming to the party, whereupon Cary buttoned his lip. Bridget Duff, daughter of Ida Lupino and Howard Duff, got temperamental too but the last I saw of her she was wide-eyed and dry-eyed over a seven-week-old lion cub that Clyde Beatty had sent over from the Beatty Circus with ITS nurse to Spike's party!

Cutest kids at the party: Dusty and Sandy Rogers, children of Dale Evans and Roy Rogers, wearing cowboy outfits exactly like those worn by their parents, who also looked on proudly as the kids stuffed themselves with candy, cake and soda pop.

Another nice affair was the opening of the Beatty Circus itself. Esther Williams and Ben Gage were there, minus the newcomer to the family, Susan Tenney Gage, but very much on hand were Kim and Benjy Gage. I sat with the Gage family through most of the show.

Esther said, "It's late for the boys to be up but I made them sleep five hours this afternoon to prepare for it. I also gave them butch haircuts. How do you like my barbering?" I said I approved. "They won't sit still for haircuts," Esther said. "So I said, 'No haircuts, no circus.' That's how they got their haircuts.

"Gosh, they've been good boys today," Esther continued. "Benjy especially. He's so thoughtful for a four-year-old. Know



After Miriam and Gene Nelson decided a reconciliation was off came a surprise!

what he did just now, before we came into the main tent? We were standing looking at the sideshow when a girl came up and asked me for my autograph. After I gave it to her and she had stepped aside Benjy ran after her and said, 'Thank you for asking my Mommy to sign her name. Is it because you like her in the movies?' The girl said yes and blushed—and I blushed too!"

Just then we heard Kim, who was sitting on his dad's lap, making a racket. "What's the matter, Kimmy?" asked Esther. "I can't clap for that lady on the



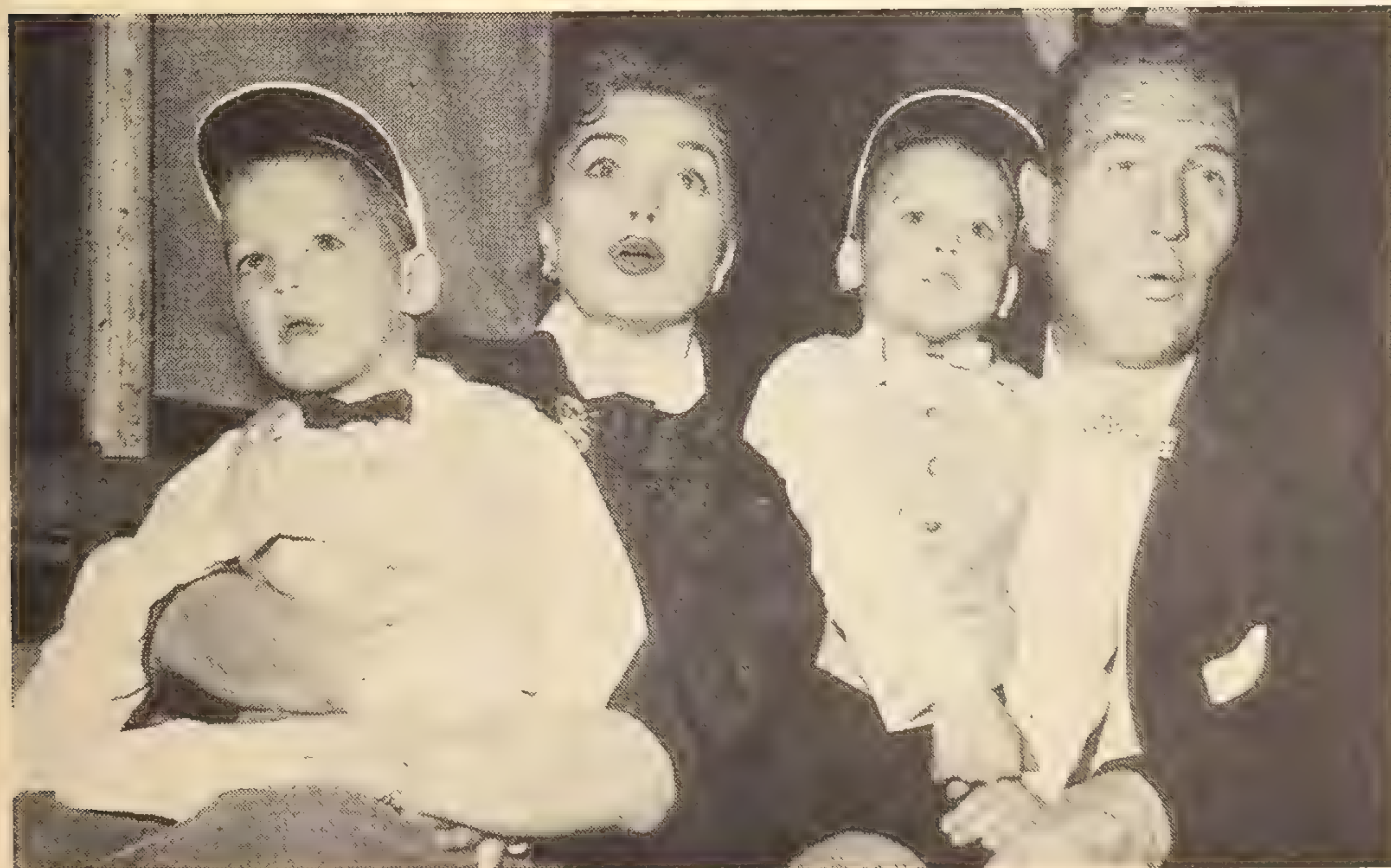
Comediennes long for serious roles too, but Mmmm's desire'll really rock you!

trapeze any more, and I'm so sorry, because she's such a nice lady!" exclaimed Kim. "I lost my cufflinks!" The cufflinks for Kim's Buster Brown shirt had fallen down between the grandstand seats into the sawdust. We searched but couldn't find them. Kim still insisted he couldn't applaud the act without his cufflinks. Esther was in no mood to argue. "Holler instead!" she hollered at Kim over the din of the circus band. So Kim hollered!

Last thing I remember about the Gages, Clyde Beatty was in the center cage sur-
(CONTINUED ON PAGE 57)

AS I SEE IT

by Mike Connolly



Esther Williams went to the circus with her fellas—hubby Ben Gage and their Benjy and Kimmy—after Esther had acted as lady barber for the two youngsters.

Sometimes the best
scenes in the movie colony
take place far away
from the studio sets and
the eye of the camera

DOROTHY KILGALLEN'S EXCLUSIVE MOVIE GOSSIP

[CONTINUED FROM PAGE 8]

The on-again, off-again romance between Merle Oberon and Dr. Rex Ross is off again. He's been dating Melinda Markkey consistently although Melinda's mother (Joan Bennett) doesn't conceal her disapproval of the duet . . .

Television has never seen anything like the turnover of personnel on the Red Buttons show. The writers, directors, producers and supporting players come and go so fast the star can't learn their names before they head for the exits. It's one reason why the Red Buttons Hollywood musical film has been shelved . . .

Sonja Henie will marry Norwegian millionaire Kjell Holm just as soon as she divorces Winthrop Gardiner. She'll retire from the screen at the same time . . .

Scooping around: Arlene Dahl vows she will not remarry until 1956. She'll "concentrate on her career" . . . Eddie Fisher's biggest Hollywood crush is Jane Powell . . . Marilyn Monroe DiMaggio's weekly allowance has been cut to \$25.00 . . . Grace Kelly has been dropped from the guest lists of several leading Holly-

wood hostesses because she's now considered Flickerville's Number One Femme Fatale . . . Esther Williams may not film the life story of Eleanor Holm after all—it'll cost MGM too much loot to get an O.K. from Eleanor's first husband, Art Jarrett . . . Rock Hudson bought a four-karat diamond ring—for himself—but never wears it . . . Lana Turner and Elizabeth Taylor are no longer chummy . . .

Gene Kelly would have his best friends believe he has to work hard to make ends meet—says he can't afford to build another bathroom at his Beverly Hills home. (Kidding, of course!) . . .

John Wayne and Pilar Pallette plan to make it a Thanksgiving Day wedding in her native Peru . . .

Clark Gable and Virginia Grey have resumed their long, long romance. If there is to be a fifth Mrs. Clark Gable this year, the Grey lass seems to be leading the field . . .

20th Century-Fox won't admit it, but



Lana Turner is startled by photogs as she and Lex Barker arrive at premiere.

the Marlon Brando—"The Egyptian" page one publicity looks like just that—publicity . . .

Cecil B. DeMille is being touted as the possible master of ceremonies for next year's Academy Awards TV show. If they can't get Bob Hope, and won't try for Donald O'Connor again (obviously!), it'll be the master showman who'll be passing out the golden statuettes . . .

The Ames Brothers, famous on records and in night clubs, are being groomed as a quartet of comedians for a remake of the Marx Brothers' classic, "A Day At The Races" . . .

Peter Lawford wants to form a TV producing firm in London and Paris—his potential backers may include Lana Turner, Ava Gardner and Judy Garland . . .

Farley Granger's next big page one romance will involve Hildegard Neff if she's willing to be "romanced." Meanwhile Farl remains in New York dating dancer Jeanmaire, singer Kaye Ballard and actress Betsy von Furstenberg . . .

Good bet: Shelley Winters' first Hollywood fling after her Italian film-making chores are completed will be with Greg Bautzer . . .

Jack Webb stands to clear over \$1,000,000 with the film version of his TV "Dragnet"—and the ex-Mrs. Friday, Julie London, hopes to share in the profits during the next seven years. Proceeds to be banked for the Webb offspring . . .

The Barbara Stanwyck-George Nader dating has taken a serious turn—they're inseparable . . .

After success in the Hollywood Geller Workshop Theatre, where hubby Clark Smith was a director, Marian Lloyd Dix left for New York to seek a TV career. On a whim, while making the rounds of producers' offices, she wrote a short whodunit—and won a "first story" award from the Ellery Queen Magazine contest!

END



Elizabeth Taylor smiles dreamily as she dances with hubby Michael Wilding during supper party at Romanoff's. A few days later Liz injured her knee in an accident.

HOLLYWOOD AS I SEE IT

[CONTINUED FROM PAGE 55]

rounded by fifteen lions and tigers and Esther was shouting excitedly to Ben, Kim, Benjy and the world at large: "Look at that tiger chase his tail—Kim, I'll bet he's going to turn into a pancake, like Little Black Sambo in that story I read to you!"

Marilyn Monroe told me, in all seriousness, that she's sick of playing empty-headed blonde chorus girls and musical comedy dolls. That's why she turned down the first script of "Pink Tights" and walked out of 20th-Fox. "My ambition," said Marilyn, "is to play Juliet in 'Romeo And Juliet.'" Very serious. Hey, how about that gal!

Marie Côté threw a fabulous shower for Suzan Ball just two days before Suzan and Dick Long were married at El Montecito Presbyterian Church in Santa Barbara. Marie is housemother at "The House Of Seven Garbos," where Suzan lived when she was starting her career. Among those invited was Dick Long—the only man permitted to attend.

Gene Tierney is such a different type from Rita Hayworth, everyone was surprised when Aly Khan followed her to Hollywood. And yet it isn't so surprising when you consider Gene's social background, poise, sense of humor and plain down-to-earth good sense. Actually, the thing that makes the least sense is not that Aly would consider Gene as his bride but that Gene would consent! Her mother, Belle Tierney, seems to feel the same way. Belle just doesn't approve of this pairing.

Sometimes it takes a separation and illness to make two people realize how much they care for each other. That's the way it seems to have been with Rhonda Fleming and Dr. Lou Merrill, who was doomed to spend 9 months in bed with multiple fractures. Anyway, Rhonda's called off the divorce, which she really didn't want, and they've reconciled.

This reporter inadvertently settled 20th-Fox's \$2,000,000 damage suit against Marlon Brando. When 20th announced it was going to make "Desirée," with Jean Simmons the studio couldn't think of anyone to play Napoleon, the leading male role. I had a sudden vision of Brando wearing a spit curl, with his hand stuck in the front of his waistcoat, strutting like a peacock, and printed in my column in *The Hollywood Reporter*, "Why doesn't 20th grab Marlon Brando for the Napoleon role in 'Desirée'?" That very day I got a phone call from Harry Brand, head of publicity at the studio. "Does Brando really want to do it?" Harry asked. I replied: "He's nuts if he doesn't!"

Next week—big headlines: "Marlon Brando and 20th-Fox Settle Differences; He will play Napoleon." **END**

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"I COULDN'T LIVE WITHOUT BEING MARRIED"

[CONTINUED FROM PAGE 23]

them very much. I'm a very womanly woman and I don't think it's possible to be a complete person without marriage. I've not been a smash hit in the wedding game, but my failure so far hasn't soured me, at least not completely. In spite of everything that's happened, I'm still one hundred per cent in favor of that old-fashioned man-and-wife institution."

What outside of the obvious physical requirements, were the important characteristics she sought in a male?

"A lot of maturity, stability, intelligence, a compassion for the opposite sex and an understanding of their problems. And outside of the obvious physical requirements, that's a darn good list of what a man ought to look for in a woman."

"But when you're in love, you can't see straight anyway. All the things you tell yourself after you've been burnt, all the resolutions you make not to repeat the same mistakes, all the promises you make cross-your-heart, all the swearing you do to be cautious the next time—all of it disappears with the ardent kiss of someone you can't resist. It shouldn't be that way, but it is that way." Ava shrugged and made a gesture of helplessness.

The assistant director appeared to tell Ava that Director Mankiewicz was ready for her next scene. Ava doused her ciga-

rette and let the make-up woman freshen her rouge and powder. Ava then patted her hair into place and rose to go.

Only one more question. It was about Frankie. Would she care to answer it? Graciously, she said she would. What were the chances of a reconciliation between them?

She looked away. There was a pause. Finally she spoke, but in a whisper. "If I knew, I'd be glad to tell you. I honestly don't know. I'm pretty mixed-up. Confused. I just don't know. You've heard the Italian expression that Joe Mankiewicz uses in this marvelous script. *Che sarà, sarà*. What will be, will be. What else can I say but *che sarà, sarà*?" As she repeated the words, tears sprang into her luminous eyes.

As she walked toward the set, she turned and waved. She again seemed small and wistful—how like a lost child a worldly woman with a bruised heart can be! Then the lines she spoke as Maria came back like an echo!

"And which man inside this house is not dirty? Which of the men inside would you have play the prince for me?"

These are the vital questions which are haunting Ava Gardner. Will she find satisfactory answers for them?

Che sarà, sarà.

END

ing . . . and thereby gained a lot more approval. What might have been an unpleasant Hollywood feud became merely an incident in which Marilyn behaved with dignity. And when Marilyn received an award this year, Hollywood actresses rose to applaud her.

Biggest boost of all to Marilyn's new place in the hearts of American women probably came from her television appearance with Jack Benny. For one thing, women who wouldn't have gone across the street to see Marilyn in a movie couldn't resist the free opportunity to take a look for themselves at this American phenomenon.

They turned on their TV sets; they saw—and Marilyn conquered! "I still don't know that she can act," said one viewer. "But she was real sweet! I was surprised . . . she has such a gentle voice and she seemed so quiet, and just—nice, somehow. You know, I think we've all misjudged her!"

All over the country, women felt the same way: Marilyn—if misjudged—became a girl who needed sympathy rather than censure. What, after all, was known about her?

The calendar? That was a mistake, surely—but on the other hand, if you needed money to eat, you'd take any job that offered. And Marilyn had no relatives or family who could advise her that posing for a nude calendar wasn't the right way to earn a living.

American women, on thinking it over, decided that the calendar was the result of inexperienced youth. Marilyn had had no one to guide her. And don't forget that in spite of all the hullabaloo, no one has ever said Marilyn was as cheap as her publicity.

But separating the girl from her publicity was a tough job for most people. When her mother died, public sentiment swung madly from side to side—until the facts emerged. Again Marilyn said very little, but her growing number of friends and adherents sprang to her defense.

WHY WOMEN LOVE MARILYN MONROE

[CONTINUED FROM PAGE 25]

when the only pictures they ever saw were of Marilyn bursting out of skin-tight, low-cut dresses, it's not surprising they considered her cheap.

"In our school, for instance, we wouldn't let the girls see her pictures," she points out. "We had nothing against Marilyn Monroe, but you can't allow young and impressionable girls to think scanty clothing is the way to be popular!"

From a woman's point of view, Marilyn had plenty of publicity—and all of it was bad. On the other hand, it may well have been female resistance to that bad publicity which helped to put Marilyn up top! Certainly, the American males who whistled at her pictures and envied Joe DiMaggio found an extra spice in doing something their women didn't approve!

When did it change? The first step, perhaps, was Joan Crawford's condemnation of Marilyn after a magazine awards dinner. "I have never been so embarrassed in my life," said Miss Crawford. "The make-up of the true star is founded on talent. Miss Monroe is giving a grotesque interpretation of the artistry and sincerity that is, and has always been, behind the making of movies."

These were strong words—a little too strong for some of the American housewives. Women are basically tender-hearted and traditionally on the side of the underdog. After all, they said to themselves, Marilyn probably isn't re-

sponsible for all the publicity, and even if she does lend herself to some questionable appearances, it isn't very nice of an established star to condemn Marilyn for following the Hollywood pattern.

As for Marilyn herself, she said noth-

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To all intents and purposes, Marilyn's own mother had almost never in any way helped her daughter. The only mother-influence Marilyn had ever known had come from her foster mother who had died several years before. How could you expect Marilyn, whose most outstanding trait is sincerity, to pretend to deep affection for a mother who had been forced to place her in an orphanage?

Once again, feminine sympathy went to Marilyn. Even the mothers of America felt that she had handled a difficult situation in the only possible way. She had assumed financial responsibility, but to pretend to a sentimental attachment would have been a lie.

On the other hand, perhaps Marilyn was too occupied with her career, too brainless a blonde to be capable of sentiment. Joe DiMaggio was the answer to that. Joe, in fact, was the answer to all the remaining questions about Marilyn.

Underneath all the scantily clad pictures, the avalanche of stories in all the magazines, the calendar displays in the drugstores and all the rest of the ballyhoo, one thing remained unchanged: the steadfast attachment between Marilyn Monroe and her Joe.

Whenever Marilyn could spare enough time, she was to be found in San Francisco, surrounded by the DiMaggio family. She was behaving, it seemed, like any young girl with a best beau: rushing to see him when she finished work, spending weekends and holidays with his family, "going steady," in fact.

It began to look as if Marilyn truly was just a nice girl. She had always said she liked a quiet life, that she was fond of children, that she wanted to become a better actress, and that she spent her nights reading to improve her mind. Nobody had ever believed her—but apparently it was true, just the same.

"Miss Monroe's marriage has a much better chance of succeeding than many Hollywood romances," says Roland P. Taylor, a well-known British family counselor. "She places a tremendous value on the stability of the home, due to her own unhappy and lonely childhood. It is probable that stardom, fame, money, would mean—literally—nothing to her if they conflict in any way with her chance for a life like other women."

"In England, we have never viewed Miss Monroe as she has appeared in America," he says. "We have tended to accept her as an unusually pretty girl who, despite all the siren build-ups, only wants in her life what all women want: a home, husband, and children."

American women are daily coming to the same conclusion. When Marilyn put her career in second place (*apparently*) to marry the man of her heart . . . when Marilyn stated frankly that she meant her marriage to last and she intended to have at least five kids . . . when a man as prominent and as well-balanced as Joe DiMaggio chose her to be his wife . . . her countrywomen suddenly realized Marilyn was just one of the girls.

"It's time we stopped making fun of Marilyn and talking about her," says that Brooklyn housewife. "For one thing,



Are you in the know?

The guest no one invites again is —

☐ A lazy daisy ☐ A lem-me girl ☐ A Plain Jane

That camera she's toting on a tippy-canoe ride: It's expensive; it belongs to her hostess. Like the swim suit she's wearing—and the tennis racket she'll use later. Don't be a lem-me girl ("lend me" this or that). When visiting, bring your own sports props; why inconvenience your friends—or risk being dubbed a vandal? Dodge *calendar-time* risks, too. You get safety you trust with Kotex, for this *extra absorbent* napkin gives protection that doesn't fail!



Does that very swish shindig call for —

☐ A new hairdo ☐ Your usual style

Yah—you look *different* all right, with that new siren-ish chignon! In fact, you're a Stranger in Harry's eyes—so now you feel unsure. A special occasion's no time to try new hairdo tricks. But at "that" time, it's no trick to be sure about whether Regular, Junior or Super Kotex suits you best. Try all 3. Each size has chafe-free softness; *holds its shape!*



More women choose KOTEX*
than all other sanitary napkins



If you're baffled by a French menu —

☐ Take a chance ☐ Get a translation

Better not stab at just *anything* listed. It might turn out to be snails' brains—when you were drooling for duck! So even if your squire is that suave new blade-about-town you'd impress—let him pollyvoo for you. Ask what vittles he'd suggest. In any language, *confidence* (on certain days) means Kotex. One reason: special *flat pressed ends* that prevent telltale outlines.

*T. M. REG. U. S. PAT. OFF.

When shouldn't a gal just trust to luck?

☐ On a quiz show ☐ On certain days ☐ In Canasta

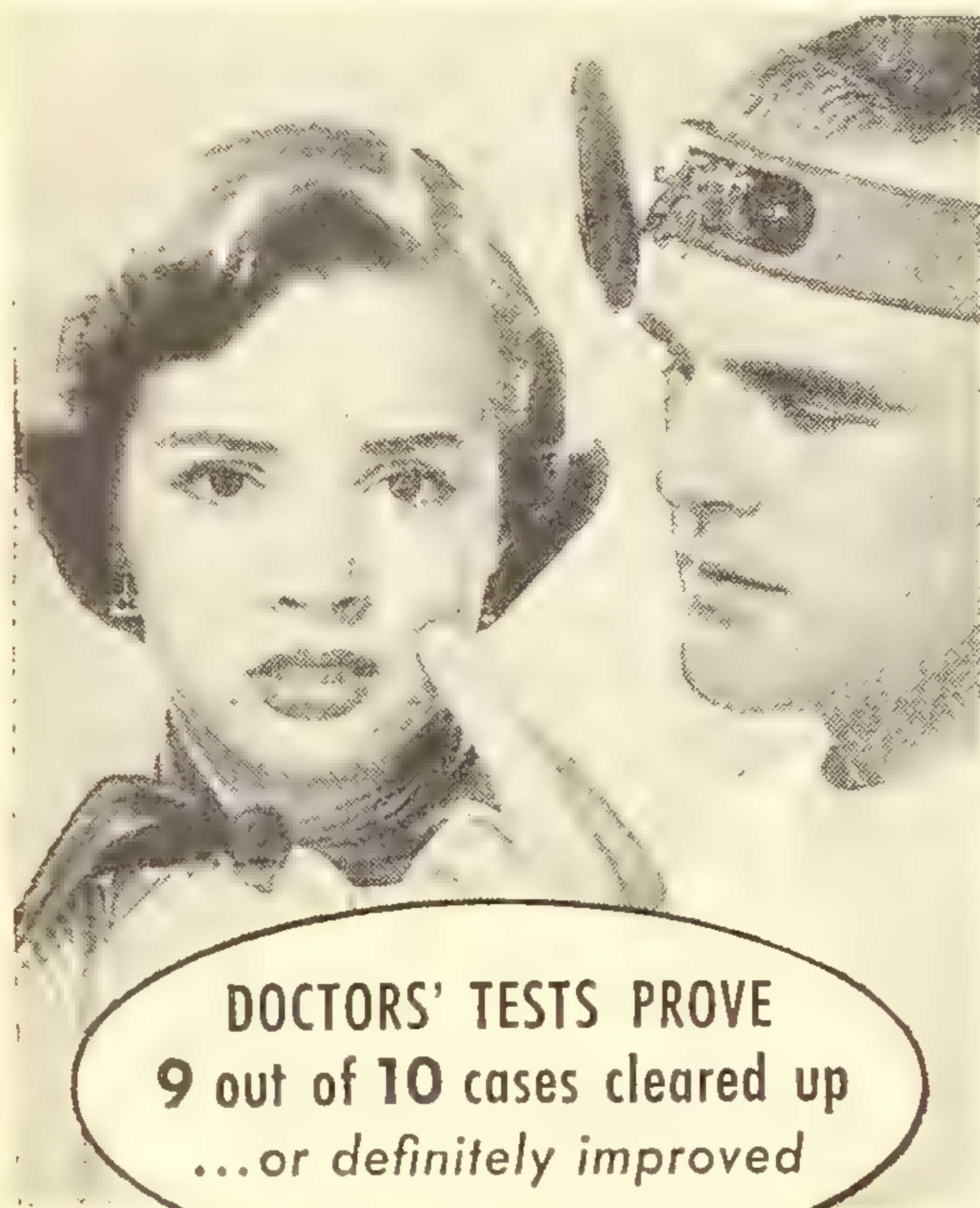
It's the wise lassie who doesn't take chances with personal daintiness on certain days, but trusts to Quest* deodorant powder. Quest was specially designed for sanitary napkins . . . no moisture resistant base to slow up absorption. Unscented Quest powder positively *destroys* odors. Use Quest to be sure!



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DOCTORS' TESTS PROVE
9 out of 10 cases cleared up
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Doctors' clinical tests prove this new-type medication *especially* for pimples really works. In skin specialists' tests on 202 patients, 9 out of every 10 cases were cleared up or definitely improved while using CLEARASIL.

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Marilyn never talks back! And she's just as American as apple pie, when you come to think of it! She's a real success story. Everything she's got, she got all by herself—including a happy marriage.

"If she continues her career in pictures, I think women are going to be her biggest fans," she concludes with a smile.

"As a matter of fact, now that women love Marilyn, she'll be much less interesting to men. They're going to figure that if women like her, she can't be any fun!"

Maybe she's wrong about that—but she's right about one thing: women love Marilyn! **END**

EVERYTHING HAPPENS TO ROCK!

[CONTINUED FROM PAGE 39]

said, what I had said—I was so flustered that it was a week before I could remember one word of the conversation. You see, I fluster easily."

When he was assigned his role in "The Magnificent Obsession," it seemed to Rock one of the most important and exciting things that had ever happened to him. He went about for weeks in a rosy glow, determined that he would be so good in this picture that he would surprise everybody. And he took *such* good care of himself, so that he would be super-fit when it was time for the picture to start.

"Relax. That's the thing," he told himself.

So one beautiful day he went alone to the beach to bask in the sun and enjoy a bit of gentle surf bathing. He saw some small boys riding the waves in inner tubes and that looked even more restful than loping through the water under his own power. He got himself a fat inner tube, inflated it, went into the water and got aboard.

"I'm a big guy," he says, "and I had no idea of the buoyancy of that thing. First thing I knew I was riding the crests of

those waves like a little cockleshell—and just as helplessly. Then a big roller came along, tossed me aloft and then slammed me on my head. That's how I broke my collarbone and scared myself nearly to death for fear I wouldn't be able to make the picture!

"And all I was doing was trying to have a little peace and quiet all by myself at the beach!"

However, Rock's luck never seems to desert him completely, even when he is walloped in search of peace and quiet. His close friend Betty Abbott came flying back from Europe to cheer him through his days of recovery. And the picture waited. He did make "The Magnificent Obsession."

During the filming of "Bengal Rifles," someone noticed he had a bandaged knee. "More peace and quiet?" he was asked.

Rock grimaced. "Just took a peaceful little stroll," he admitted. "Twisted the darned thing. You know—anything can happen to me."

Nevertheless he's working. Guess he's a lucky guy, after all. In spite of everything, Rock always comes up smiling. **END**

WHO NEEDS A PRIVATE LIFE?

[CONTINUED FROM PAGE 27]

were ready to start attending Sunday school. And we selected for the ceremony the church where Ben and I were married.

"Sixty friends were hastily invited and everything went off beautifully. Ben and I were emotionally swept away at the conclusion and I wanted to prolong the beauty and the solemnity of the moment. And then suddenly there were dozens of cameramen, reporters, and photographers filling the church, setting up lights, arranging cameras, requesting our guests' names. And asking us to repeat the ceremony!

"For a moment I was tormented by doubts . . . appalled at this seemingly callous invasion of privacy. What would the governor and our minister and friends think? That we'd deliberately planned to turn a tender family ceremony into a publicity rout?

"I turned to my mother, almost tearfully. That all-wise woman put her arm around me, and didn't agree one bit. 'Darling,' she soothed me, 'I'm sure your friends will understand. Personally, I

think it's wonderful that you can let people see a really wholesome side of Hollywood family life instead of the all-too-frequent sordid scandals they find on their front pages. You should be thankful that it's in your power to show readers, as a substitute, that the governor of a great state honored a member of the motion picture colony with his presence.'

"Mother, as usual, set me straight.

"Actors and actresses really can't have private lives any more than politicians and athletes can, because they are *not* private people. If the public ceased showing an interest in me, if reporters and photographers passed me up with a blank stare, I'd know it's time to retire, like Whistler's Mother, to my fireside chair."

Brave words, but even so, MGM's Number One bathing beauty has found that her desire to make public her private life has inevitably brought headaches at the least—heartaches at the most. Not long ago, a very close friend was commissioned by a magazine to obtain, at a fat fee, exclusive photographs of Esther's

baby daughter, shortly after she was born. When Esther pointed out that this was contrary to studio policy and that, furthermore, tiny babies were not photogenic (*an affront to any mother's natural pride*), the friend became angry and refused, forthwith, to speak to Esther.

Another publicity snafu brought heart-aches to Esther and Ben on the eve of their marriage in 1945. Ben, then a sergeant in the Army, was nervously awaiting his separation, two days before the marriage ceremony was scheduled. As excited as a ping pong ball in a tornado, he had added and re-added his "points"; his papers were all in order, as he lined up with his buddies for official release from the Army. Every name was called—but his! And he was informed by the Commanding General that the press had given a good deal of attention to his forthcoming marriage. If Ben Gage were released with the first contingent, it might look like favoritism to the motion picture industry. Therefore, Ben must wait until the other men had left. It took all the to-be-bridegroom's eloquence and persuasive powers to make the wedding ceremony. As it was, he didn't have time to dress and was married in brown shoes!

Ben has suffered, as have other Hollywood husbands, through the *Who is he?* phase, and the Mr. Ben Williams introductions. Even Esther's dad has felt the corroding effects of publicity.

During the last presidential campaign, Esther and Ben joyfully went around ringing doorbells for Ike. When it was pointed out that this might lead to bad publicity for Esther to proclaim herself a Republican and possibly offend Democrat picture-goers, she snapped: "I'm not operating as an actress, but as a voting citizen. And if that's harmful then what's the use of giving actors and actresses the right to vote?"

The five-foot-seven mermaid has an answer, too, for the prophets of marriage doom—the gossip columnists. She's heard those rumors so often that by now she merely shrugs her shoulders and breaks into a wide grin as she reads the columnists' perennial pronouncement: "This is one marriage that cannot last. The Gage marital craft has sprung a leak and Esther's bailing like mad to avoid a divorce plunge."

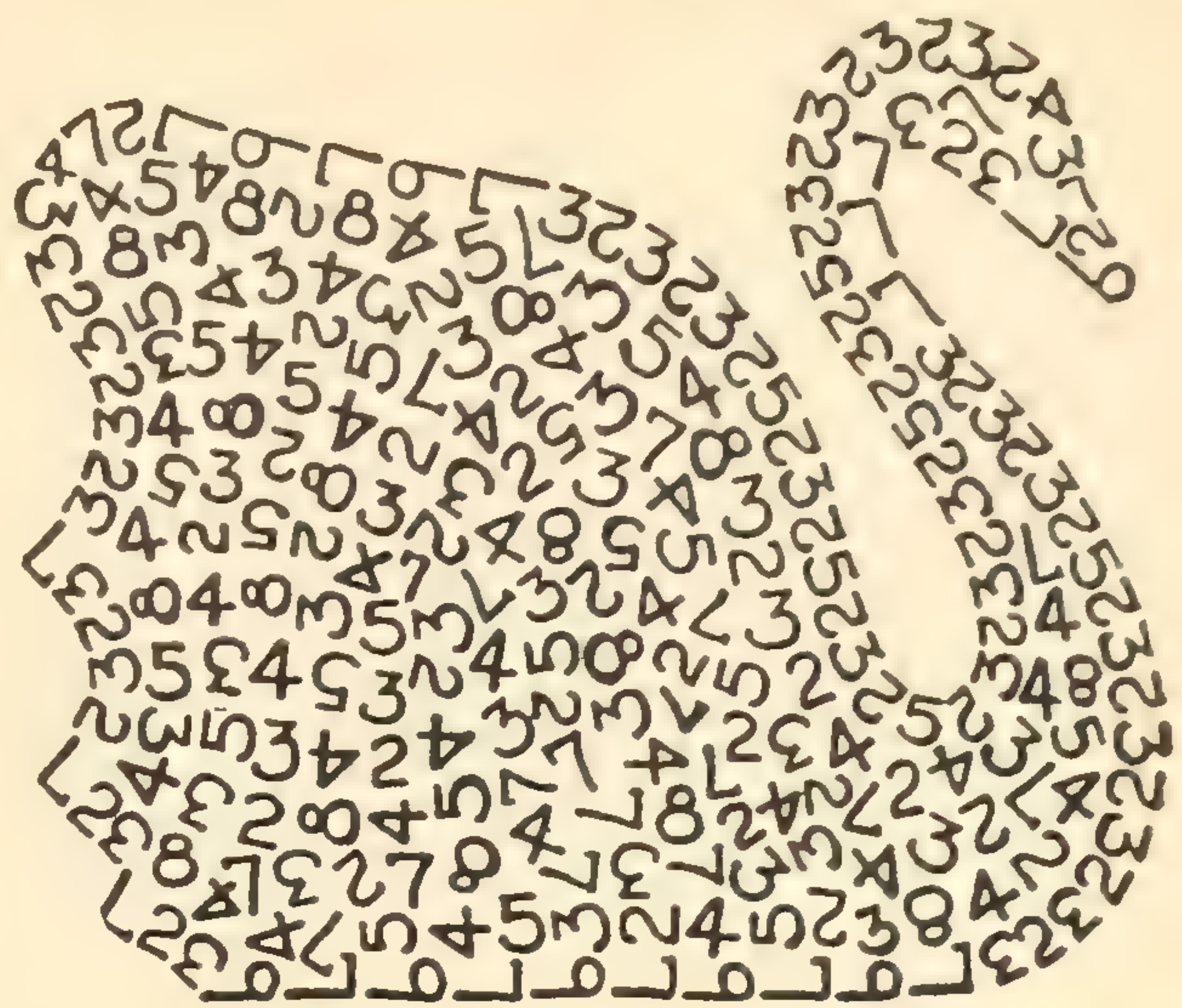
"Ben and I used to get boiling mad," Esther candidly admitted, "when we first read that manufactured news. Wouldn't a housewife in Arkansas be furious if she found out that her neighbors were spreading such an untrue story about her and her husband? But we've learned the hard way that, like everything, film stardom has a price on it. You'd think that after eight years and three children the gossips would realize that Ben and I have a truly sound marriage. But we've learned that marriage, in Hollywood anyway, is not a private affair.

"Of course, Ben and I have minor tiffs occasionally like any married couple. But who has time to fight? We're both too busy."

She's been criticized by the press for her shrewd business ability, for her careful way with a dollar, for her highly successful business ventures. Fully aware

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— HERE ARE THE RULES —

1. This is entirely a contest of numbers, strictly a Game of Skill. Add together the numbers that make up the drawing of the Swan and get the SUM TOTAL of the figures. The picture is made up of single numbers: 2, 3, 4, 5, 7, 8 and 9. There are no sixes, no ones, no zeros. There are no double numbers like "23," etc. Just add 2 plus 3 plus 5, etc., and get the correct TOTAL. There are no tricks to this puzzle, just a problem in addition. It is not so easy but if you are careful you may get it exactly right. Only persons sending a \$5.00 contribution to our Scholarships Program are eligible for these Cash Prizes. No additional donation will be required at any time during the contest. Checks and Money Orders should be made payable to 'SCHOLARSHIPS, INC.' Send cash if you prefer. Write us for additional puzzle sheets if you need them.

2. If you send your contribution before the date printed on the entry blank you will qualify for the \$500 Promptness Bonus, making the total First Prize \$2000.00. The Promptness Bonus will be added to the First Prize only.

3. You should check and recheck your solution carefully before mailing. Once it has been sent it may not be changed or withdrawn. A contestant may submit an additional entry in this contest with an improved score provided each such entry is accompanied by the required \$5.00 contribution. We will acknowledge receipt of your entry and contribution promptly. Read the rules carefully. Please do not write for additional information concerning this contest since information that is not available to all other contestants cannot be given.

4. This contest is confined to persons within the continental limits of the United States. Persons directly connected with Scholarships, Inc. and members of their immediate families are ineligible. Due to the uncertainty of mail address entries cannot be accepted from persons in the Armed Forces. Entries will not be accepted from persons in Alaska, Canada, Hawaiian Islands and other locations outside of the United States proper.

5. Entries will be accepted from February 1 to October 10, 1954. Entries postmarked October 10 will be accepted.

6. In case of ties on this Swan Puzzle the winners will be decided by a tiebreaker number puzzle consisting of drawing a path across a chart of numbers to arrive at a high total. The contestant's position in the winning list will be determined by the best scores submitted; the best answer will receive First Prize, the second best answer will receive Second Prize, etc. In case of ties on the tiebreaker puzzle, prizes will be reserved for the positions of tied contestants and their final order of finish determined by additional tiebreaker puzzles until a definite winner for each prize is chosen. Seven days will be allowed for working the first tiebreaker puzzle and three days for each subsequent tiebreaker. If ties remain after seven tiebreaker puzzles, duplicate prizes will be paid.

7. It is permissible for any contestant to receive help from their relatives or friends but ONLY ONE SOLUTION may be submitted to the tiebreaker puzzle by any group working together, and any solution known to have been submitted in violation of this rule will be rejected.

8. A complete report of this contest including the names of all winners will be mailed to every contestant just as soon as the winners have been decided. The sponsors of this contest reserve the right to decide any questions that may arise during the contest and persons who enter agree to accept these decisions as final.

C. L. KITTLE, Contest Mgr.



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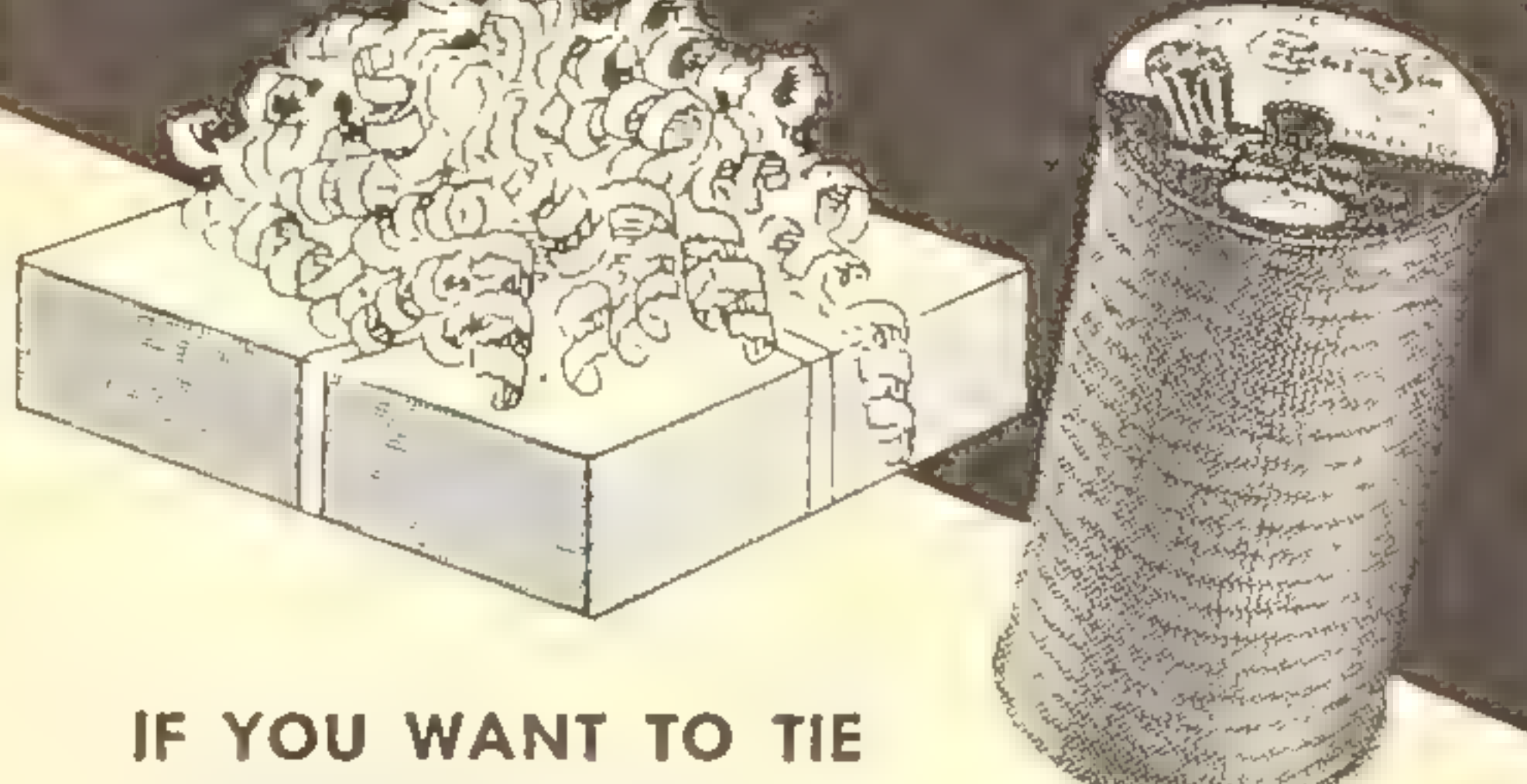
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that a swimming career can't last forever, the Gages are building up financial security for the future. Other stars are criticized because they're spendthrifts, are unable to meet alimony and child support payments. It almost seems as though you can't win.

Still Esther Williams welcomes publicity. Could it be because she knows her private life is wholesomely American in the best tradition and that she has nothing to fear from exposure?

Over the years she seems to have achieved everything she's ever wanted in, as she explains, this order: "A happy marriage; healthy, normal children; a good job that really hasn't interfered as yet with the stability of the first two."

It's true that she's not the typical Mrs. Jones next door; she's a movie star who makes a fantastic amount of money, yet doesn't live by the accepted glamour rules. She has a charming, Early American yellow farmhouse, a housekeeper and nurse, a swimming pool, fine cars. She doesn't smoke, drinks moderately,

can prepare an excellent salad, a fine casserole dish utilizing leftovers. She's thrifty and frugal; admires a bargain as well as any of us. She loves to dance, loves parties, laughter and gaiety; plunges into ventures with unbridled enthusiasm; has energy to burn . . . and brains.

But most of all, Esther reflects the upbringing she received in an intelligent, God-loving home, rich in love though poor in material possessions. That background is the real root of her stability and of her success.

"After I made my first picture, 'Bathing Beauty,' I thought I'd had it and that I'd have fun with my scrapbooks, showing my children how Mommy used to look in movies," she explains. "But if audiences like what I'm doing, I want to keep on. And if they want to see photographs of our family and read about our everyday doings as a family, I'll do nothing to jeopardize that interest. So—who needs a private life?"

END

MEANT FOR EACH OTHER

[CONTINUED FROM PAGE 29]

He saw her again in July of last year when she briefly visited the set of "All I Desire," Dick's first picture after his discharge from the Army in November, 1952. But several more months went by before they were introduced to each other by one of their co-workers.

The day after they met, Dick found her by herself in the studio commissary. "Do you mind if I join you?"

She didn't. And what started as a quick lunch turned into a three-hour session during which—over about ten cups of coffee—they got acquainted as if they'd known one another all their lives.

Dick was immediately impressed by Suzan's attitude about her recent injury. As the result of an earlier automobile accident, in which she hurt her leg, and a later fall during a dance routine which aggravated the same wound, a cancerous tumor had developed in her right leg to a point where—when Dick met Suzan—she not only walked on crutches, but her doctors feared that her leg might have to be amputated. Yet in spite of her critical condition, Suzan was cheerful and confident. By her expression, Dick would have never known the physical agony that had become part of her every-day life. Only when she showed him her knee, badly burned by the radiation of her many treatments, did he get an idea of what she had gone through during the previous months. But most important, neither at the time they met, nor during any of their subsequent dates did Suzan give Dick a chance to feel sorry for her. Instead, her just-as-usual attitude forced an admiration that grew into a deep and moving respect.

They saw each other frequently from then on. For dinner at her house ("She's an artist at fixing a meal," Dick claims), baseball games, movies, concerts, the sort

of dates most couples usually have.

They had fun in each other's company, discovered similar interests, tastes, likes and dislikes.

A relatively short time after they met, Dick thought about proposing many times. No doubt, Suzan would have accepted—if they'd ever gotten to the point!

Both are honest and impulsive. Little differences of opinion turned into heated arguments. Result: Every time Dick got into the mood to propose, something invariably led to a fight that made them split up for a couple of days. This on-again, off-again romance continued till the day Suzan's fall brought her injury as well as her relationship to Dick to the decisive stage.

One evening—just about the time her treatments had started showing results and it began to look like the malignancy was at least contained—Suzan asked Dick over for dinner, to the apartment she shared with her father in North Hollywood.

Settling down in the comfortable armchair in the living-room while Suzan headed for the kitchen to fix the meal, Dick suddenly heard a scream, and rushed into the kitchen where he found her lying on the floor, in terrible pain. Suzan had stepped into a puddle of water, slipped, and fallen.

Dick instantly realized that her leg—the same one that had been exposed to the cancerous tumor—was broken. He picked her up and put her on the couch, then rushed to the phone and called the doctor.

Twenty minutes later, an ambulance attendant and the driver carried Suzan downstairs, and carefully lifted her stretcher into the ambulance. While the doctor drove Dick's car to Temple Hospital, the attendant and Dick himself rode

in the back of the ambulance, steadying Suzan's stretcher to make her ride more comfortable.

That night was the only time she ever lost her spirit. But it wasn't long till her despair gave way to her faith and fighting spirit to one day walk again.

Later, when a studio spokesman called to inquire about Suzan's condition, Dick told him that they had decided to get married. As a result, an announcement was released to the press that Suzan and Dick would elope to Las Vegas, Nevada, the following Sunday. This report, however, proved a bit premature. The doctor nullified their plans for a quick wedding.

The date for the amputation was set for the following Saturday morning. The days in between were the most trying hours of Suzan's life. Dick's mother, who visited her the night before the operation, said, "I've never seen a braver girl in my life. Only a tear or two rolled down her cheeks while I was with her. Dick couldn't have picked a finer girl. . . ."

Until the operation, Dick spent as much time as possible with his fiancée. During the day, he called her whenever he could get away from the set. Every night he rushed directly to Temple Hospital to have dinner with her.

On the morning of the operation, Dick was at the hospital before sunrise. The attendants understandingly let him hold her hand until she was under the anesthetic.

Neither Dick nor Suzan had any illusion that the weeks which followed would be easy. For three to four months, she would have to be kept in a cast. But in anticipation of their life together, this was easy to take.

Almost immediately after the operation, they started making plans for their wedding. Instead of an elopement, they now decided on a local wedding. Dick left the details up to Suzan, who had ample time in the hospital to do the planning, while he was busy working in "Playgirl," at Universal-International. His efforts were reduced to ordering the wedding ring—Suzan didn't want an engagement ring—a replica of one she once admired in a jewelry store: a gold band with a diamond studded triangle inserted in the middle.

For the first few months—until they can build or buy a place of their choice—they will stay in a furnished apartment near the studio. That'll be most convenient for Suzan as well as Dick, for she plans to resume her career as soon as possible. But first came their honeymoon drive up the California coast.

"Her temperament and zest for life feed on the activity a career can provide," Dick says fondly. But he adds, "I know she wants a family as much as I do, and that she is capable of giving the right amount of importance to her career, our children, and our marriage—she's amazing."

There is no doubt in the minds of their families and friends that their marriage will be a happy one. They have already proved that they are meant for each other. . . .

END



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THE BRIDE GREW UP

[CONTINUED FROM PAGE 41]



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here herself next September to make a
movie, in which case I will accompany
her. And, in the meantime, my children
may be coming over to America to visit
Jean and myself on their vacation."

There you have it: the sought-after
male and the two women in his life. It's
all very basic and pat. But it doesn't
quite add up that way. For Jean Sim-
mons is no longer, at twenty-five, a child
bride. And to stay married, Jimmy and
Jean have had to grow in their marriage
as they have grown professionally.

Granger, you see, belongs to the old-
fashioned, courtly school in which the
male in the family is lord and master. He
has, accordingly, equipped himself for
that role. In the case at hand, the hus-
band went out and bought a huge house
in Bel-Air, near the fabulous Conrad Hil-
ton estate. It was a tremendous estate,
sprawling over six acres and costing
\$150,000. Jean was heard to say that she
would have settled for a much smaller
house—also that she just plain outright
didn't like it! But she kept her feelings
about the house to herself for a long, long
time, because she knew he loved it so
much.

Granger's personality was stamped on
practically everything in the house and
on the grounds. There were leather
chairs all over and stuffed animals and
guns and trophy racks and heavy leather-
bound books. It was ninety-five percent
Granger, five percent Simmons. He not
only selected the house but he furnished
it—even the silverware. He did most of
the cooking too, and still does, as a mat-
ter of fact. He loves to cook, especially
outdoors over his barbecue.

He also has a great deal to say about
what kind of clothes Jean should wear,
both indoors and out, and what not to
wear.

He also was heard telling her the Hol-
lywood people she should have for friends
and the ones she shouldn't have—and I
just hope that what I've written about
Granger so far doesn't make him sound
like a heel, because he's anything but
that. It's more a case of a man trying
hard to make his marriage work.

Finally Jean got across to Jimmy the
idea that she didn't like the big house.
Always anxious to please, he went right
out and bought another one.

This house has less of the Granger per-
sonality stamped upon it than the other.
It includes Jean, too, although Jimmy
visualized and ordered every piece of fur-
niture made to order, selected the drapes
and material that covers the chairs and
couches and beds, and also bought enor-
mous, rare roots that he had highly pol-
ished at great expense and then trans-
formed into modern tables and lamps.
Jimmy, you see, is a very skillful deco-
rator, in addition to being a devoted hus-
band and good provider, and this attribute
is evident wherever you turn in the
house.

It's the kind of house you would expect
two top movie stars to live in. But here
atop their mountain knoll, with all the

fabulous equipment and all the accoutre-
ments indigenous to being movie stars, I
have a feeling that Jean and Jimmy, while
living in the style their fans dream they
should live in, have been very determin-
edly putting up a struggle to keep their
marriage intact.

When Jean was a little girl and just
starting in the theatre and Jimmy was a
big star in England, she looked up to him
all the time. It became a sort of game,
because he told her everything to do. He
coached her in her lines, read the scripts
to her, and explained all the stage busi-
ness and camera angles and makeup
tricks.

But then Jean started developing and
growing on her own. Hollywood turned
out to be different from England. She
found herself in demand here. Howard
Hughes offered her \$125,000 per picture.
And still Jimmy kept ordering her meals
for her in restaurants.

Jimmy, who has been known to be more
or less anti-social, turned down one party
invitation after another at first. He just
didn't want to go to them. He'd had all
the social life he ever wanted in England.
Now he had a beautiful wife and a beau-
tiful home and he wanted to stay home
and enjoy them. But Jean wanted to go
to the parties—well, at least some of
them! So, in a few cases, he would ask
their prospective host and hostess who
was on the guest list and off they would
go.

It seemed to their intimates, about this
time, that Jean was slipping away from
Granger, and that he was devising pro-
grams of entertainment and recreation to
keep her amused at home. After he
bought the new house, as an example, he
bought a few horses and they would go
out and ride part of the day—this, of
course, when they weren't busy making
movies. He bought all the gear that goes
with horses, including a stable.

Then they took up tennis and joined
the Beverly Hills Tennis Club. This didn't
last long either.

They had a long discussion along about
this time, their friends confide, and de-
cided on a "probationary period," during
which time they would gear themselves
for a new start.

Their circle of friends was growing, to
Jean's delight. A typical dinner party at
their house would include Liz Taylor and
Mike Wilding, Vincente and Georgette
Minnelli, Joe Mankiewicz, Pamela and
James Mason, George Cukor—although
they haven't had the Masons lately. This
is an interesting sidelight: Pam Mason is
very gregarious; Stewart Granger is
hearth-hugging. And when Pam and
James returned the compliment by hav-
ing the Grangers over to their house Pam
would have almost half of Hollywood
there! So, finally, the Grangers and the
Masons called the whole thing off.

Something else happened to spoil
things. It seemed that whenever Jean and
her Jimmy were about to get together,
and when everything was rolling along

fine, his studio, MGM, would decide to send him abroad to make a picture. He was sent overseas twice in the last year and a half, and for long periods of time on each jaunt. Now he's going to South America for "Green Fire."

So the "new start" stretched over a long period of time. But they still played games. One game in particular. That's the one where, while out in public, he'll go into an act that sounds to an outsider as if he's bawling her out. It's this game, incidentally, that has made them known

here and there as The Battling Grangers.

Lately, however, the act has worn a little thin, and Jimmy, meanwhile, has been pulling the reins tighter. Some think he's pulling them too tight, and that once you do this with the kind of a woman Jean has become you're losing ground. Jean, you see, is no longer a child.

Each of the Grangers faces a brilliant future in Hollywood—and everyone in Hollywood hopes that together they can make that "new start" on their marriage work. **END**

TIME TO CALL A HALT

[CONTINUED FROM PAGE 30]

covers a lot of territory. I really think that after a hard day's work a man wants to be able to talk to his wife about his problems and difficulties and know she will understand him.

"While I was ill I thought a good deal about my future—and my past. I thought about my emotions. I suddenly realized I couldn't push life around. I had to let it happen to me and try to find its natural course. There is no point in forcing things. I now feel more content inside, I feel happier. Maybe I am learning to live with myself. And to accept myself for what I honestly am."

This is pretty much the only recourse left for a guy who has experienced love and has found something lacking in the previously idyllic relationship. And this brings up the point of: when does any man call a halt to a romance? When does he come out of his dream-like trance and face facts? When does he come face to face with a not-so-pretty truth?

"When a man and a woman fall in love," Fernando comments, "it's a beautiful thing in the beginning." He gives her a lot of compliments because he loves her and she idealizes him. But how can he tell when the charming picture has started to turn somewhat sour? You know, it's often hard to see reality in the face of a dream.

"Any fellow can begin to wonder what is happening to his ideal romance when the girl's compliments turn to criticism. When she starts complaining about the very characteristics she once loved in him. Suddenly, she makes demands where before she asked for little. All these are clues to him that the romance is getting a bit shaky.

"I've known women who have tried to change me—and while I want to change enough to be a better person, I don't believe in making a campaign out of making over anyone. In the first place, it can't be done. I don't believe in destroying another individual under the guise of 'I only want to help you improve!'"

"If a man finds he is being lied to, that he is being taken for a sleigh ride, he should certainly not let the attachment continue—even though breaking it off might be hard for him.

"However, no man should naively think he'll never be fooled by a woman. All of

us have been—and all of us will be. It's part of the experiences we have to go through. I've been fooled, but I harbor no bitterness because of it.

"Some men hope that they can instill love in a woman's heart—and they hang on hoping. You can never force a human being to love you. So a man does walk out—and he's shattered for a while. He has times when he wants to walk right back into the situation again simply because he's lonely. That is when he has to pull himself together and realize somehow how lucky he really is. All right, so he suffers for weeks or months or maybe a year or two, but it will still be healthier this way. I don't believe in any man's letting himself get into the place where he stops being a man, where he stops having dignity.

"The best antidote for a broken romance that I know of is to concentrate on other things, to work harder than you ever have. Problems are most difficult at night. Sleepless nights build into terrible things, so take advantage of the chance to be in the sun, to be with friends.

"Some people have the tendency to be cynical after a romance has gone sour. I don't believe in letting an unhappy experience make you want to hurt someone else.

"I also don't believe in falling in love on the rebound. I can't see any reason for it—except that it's an emotional reaction."

In short, if your girl—or your guy—is playing a game with you by trying to make you unreasonably jealous, if you're being lied to, if you're being criticized too much, if you find it hard to please the other person where once everything you did was fine—then run to the nearest exit!

As for Fernando, he's taking his own advice. He's living the quiet life now. He's spending time with friends and he's gathering his own forces.

And he's not interested in dating at the moment! This should not be surprising. In case anyone is interested in facts, this man, who has allegedly been the Casanova of Hollywood, has only dated two women in town in over three years!

As for the guys and their romances, if you get knocked flat on your face, don't forget you had a chance to walk out like a man. Next time, lower the boom yourself; don't let it be lowered on you. **END**

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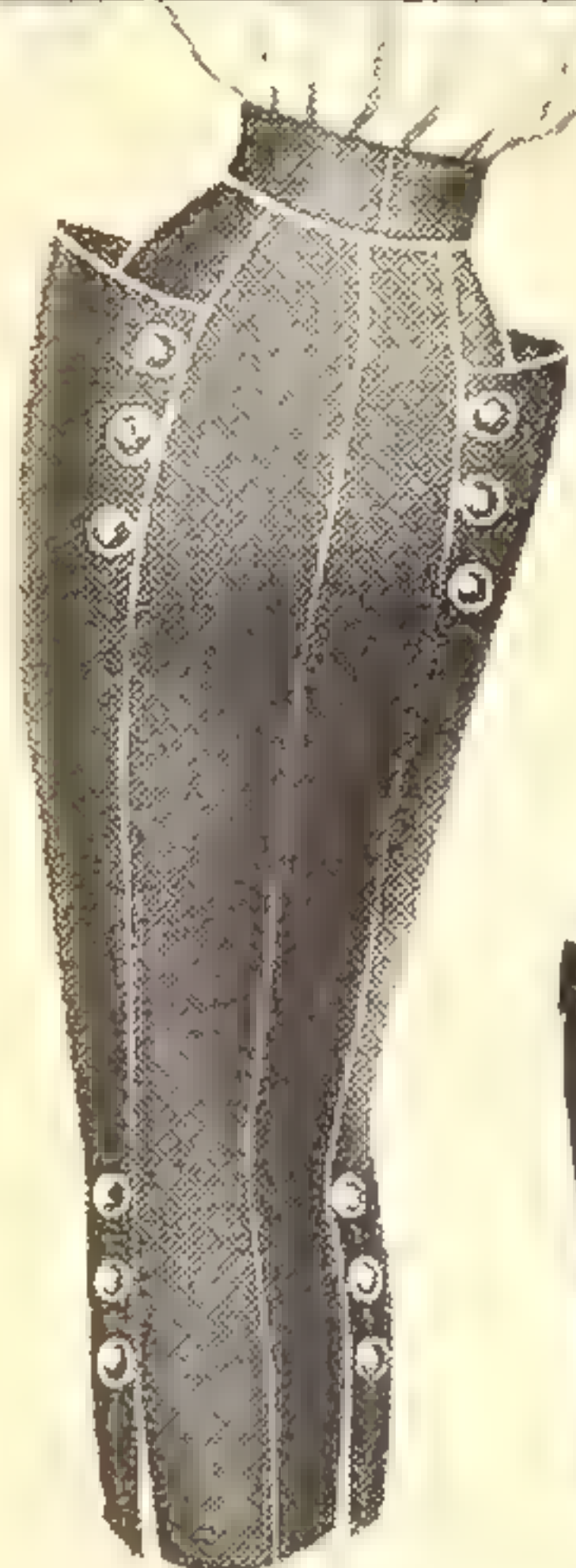
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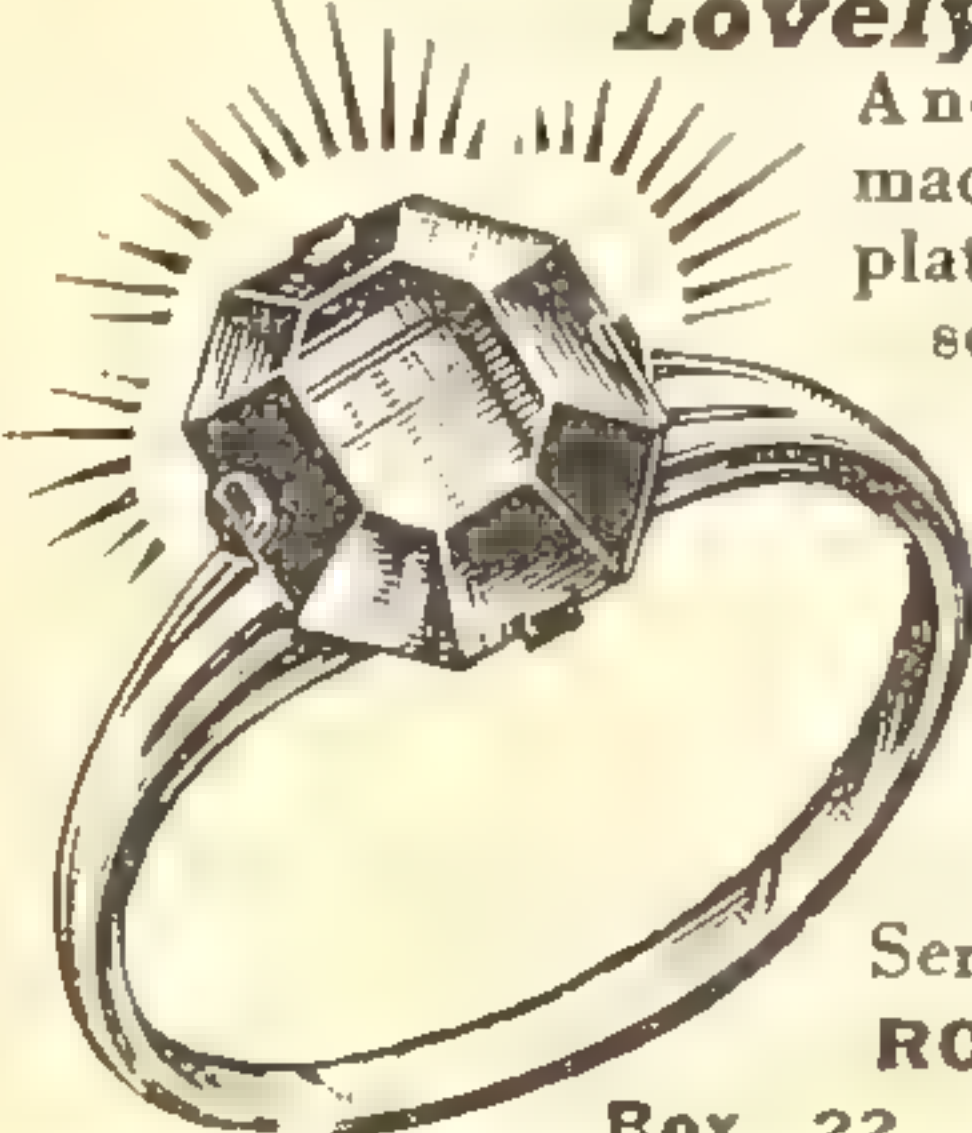
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SCREENLAND

I read in the paper that the governor of New Jersey said that the modern ideal of feminine perfection seems to be a punk actress with platinum hair and an overstuffed bosom. Now I don't know whether he was referring to Marilyn Monroe or Kathleen Hughes, but if he did mean Marilyn I resent it. She is the greatest actress since Garbo.

Marjorie Olsted
Canton, Ohio

I wonder if you could tell me the name of the picture in which Glenn Ford and Bette Davis appeared. Bette played twins.

Marjorie Beerden
Wilkes-Barre, Pa.

("A Stolen Life," 1946—Ed.)

What I wish one of the writers that write about stars would do is write something about Richard Egan.

Mrs. Bobby Schronce
Maiden, N. C.

(You'll find a story about Richard Egan in the August issue of SCREENLAND Plus TV-LAND, which will be on sale July 6th. And it's by a very special writer: Jane Russell.—Ed.)

Let's have more stories on Rock Hudson, Alan Ladd, Tony Curtis and Esther Williams... For my part you can throw out stars like Clark Gable, Glenn Ford, Rita Hayworth and Errol Flynn. Ugh! I just don't care to see them.

Janette Mills
Tulsa, Oklahoma

Have you ever had a feature story on pianist Liberace?

Carol Stritch
Painesville, Ohio

(Coming up next month, in the August issue of SCREENLAND Plus TV-LAND is a story on your favorite pianist—"The Loves Of Liberace."—Ed.)

Thank you very much for your cover picture of my favorite, beautiful Betty Grable... the real queen of Hollywood.

Kenny Dannels
Wichita, Kansas

Many of my friends and I were very impressed by a certain young actor Peter Graves... the spy in "Stalag 17" and Arnold in "Beneath The Twelve-Mile Reef." I have also seen him in several TV shows and I think he is one of the best of the new young actors... I would

appreciate some information about him.

Barbara Russell
Philadelphia, Pa.

(Peter Graves—real name, Peter Aurness—was born in Minneapolis, Minnesota, March 18, 1925. He was married to Joan Endress in 1950; they have one child, Kelly Jean. Peter's 6' 3", weighs 180. You'll see him next in "The Raid."—Ed.)

I never thought too much of Rita Hayworth as a movie actress, but now I'm all for her. I think everyone is picking on her. I say, leave the girl alone to live her life as she chooses.

Frances Way
Port Huron, Mich.

I thought you might be interested in this picture of one of the non-Communists returned to South Korea after months of internment in North Korea. One of her first wishes was to catch up on news about American movies.

Arletta Herbert
Wrentham, Mass.

Address your letters to The Editor, SCREENLAND Plus TV-LAND, 10 East 40th Street, New York 16, New York. We cannot promise to answer every letter or to publish everyone, even though we should like to do so.



Returned to South Korea (see above) Saida Salahutdin catches up on the news.

LOVE IS NEWS!

[CONTINUED FROM PAGE 35]

as a recluse. The spring night, Jean had left the seclusion of her home for a date with Casey Adams, who is known and liked for his gregariousness.

Jean and Casey came to Hollywood from similar backgrounds. She is from Canton, Ohio; he from Caldwell, Kansas. Casey's father was an oil-lease broker; his mother, a lover of music and a piano teacher. Jean's father (*he died when she was only ten*) was an engineer, a lover of music, an accomplished pianist; her mother, a talented painter. They came to meet in Hollywood, but they came by very different roads.

Jean was a reluctant winner of the Ohio State University's campus popularity contest. Reluctant because the prize took her on a two-week trip to Hollywood and as an honor-roll student she worried about her absence from classes. While in Hollywood, Twentieth Century-Fox screen tested the Ohio beauty. Four months later, studio head Darryl F. Zanuck called her back for an interview, signed her to a seven-year contract and immediately assigned her to her first picture—Tyrone Power's leading lady in "Captain From Castile," the studio's biggest production that year. The schools lost a teacher-to-be and the movies had a new star.

Even for miracle-making Hollywood this was setting a breathless pace. And Jean's reaction? "I want to work hard and become a good actress. I also need one more year at college to get my teacher's degree. I hope gradually to acquire the necessary credits between pictures here in California."

Casey's trip to Hollywood was a bit slower and he set about it very deliberately. He has earned his living in show business—in every phase of it—since he finished high school in 1935. Casey says, "Even then it was long overdue. The acting bug started nibbling me when I was six years old." When Twentieth signed him to a contract a few years ago, they honored his versatile talents by calling for his services in six different capacities: actor, director, composer, dialogue director, test director and lyricist.

Jean and Casey first met almost two years ago when both were signed to film "Niagara" for Twentieth. Most of the picture was shot on location at the Falls and the cast, which included Marilyn Monroe, Joseph Cotten and Dick Allan, spent its leisure time together. When the troupe returned to Hollywood, Casey rushed into three more scheduled pictures and Jean disappeared into her private haven—her home.

And it's there that one must go to get to know Jean. Here, away from the cameras, the Kleig lights, the glitter, she is "Pete" to her mother and close friends. Here, too, she is surrounded by the comforts and possessions she prizes. And the most prized possessions are her books. Her voracious appetite for reading matter started when she was thirteen years old. And today her only real extravagance is the constant buying of more and

more volumes to add to a collection which a town library might well envy.

And then sometimes she is busily sewing her own clothes. This, unfortunately, is not always so economical as Jean admits. "They don't always fit too well when finished."

For a girl of Jean's resourcefulness, life is filled with things to do and learn. To this end she seems to have applied herself, well away from the limelight, the glitter. But those who had been puzzled by her anti-social behavior had spread the rumor that Jean Peters was obviously in love, she was trying to keep her romance a secret and she'd do nothing to jeopardize that love.

Except, as her friends were quick to say, "It doesn't happen to be true." And Jean continued, unperturbed, with her quiet life—until last Fall—when Twentieth sent her on a trip that took her as far from her home as she'd ever been before.

Jean was assigned, along with Dorothy McGuire and Maggie McNamara, to do the three-way love story, "Three Coins In The Fountain," in Italy. Jean speaks no Italian, but that didn't stop her from having a wonderful time. Whether it was the contagious gaiety of the people, or the tonic effects of a new land, new experiences, who can say. But Jean seems to have shed her cocoon in Rome.

She was much in demand socially. The Italians liked her and she returned their affection. Jean's comment on Italian men is indeed a compliment. She says, "It takes a romantically inclined Italian five thousand words to say the same thing an American tries to get across with a wolf whistle. But the time spent listening passes very quickly for a girl."

"Three Coins In The Fountain" finished, except for some interior shots to be filmed in Hollywood, Jean returned home. But her associates were quick to note a difference in her. She was less reserved, more talkative. Perhaps the visit to Rome had worked a modern miracle in helping a girl to find herself, even a girl from Canton, Ohio, a girl with her feet solidly on the ground.

Shortly after Jean returned home her telephone rang. It was her friend and former co-player, Casey Adams, welcoming her back—and the warmth of the conversation naturally led to a dinner invitation. And Jean Peters, just as a girl from Canton, Ohio, or Caldwell, Kansas, would have done, accepted that date with Casey Adams. It was the first of many.

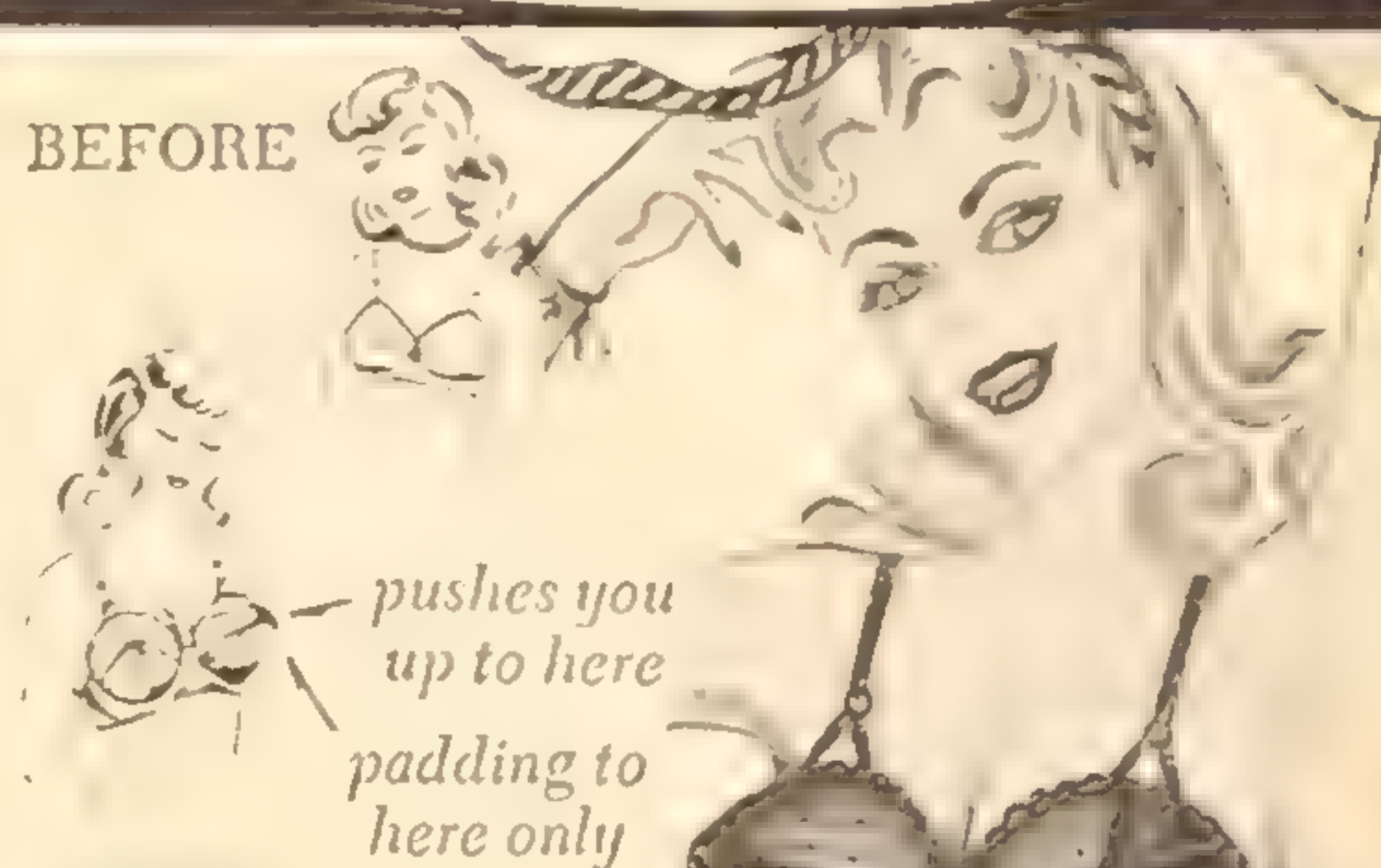
It's too early to say that the dates of Jean and Casey mean anything more than friendship, much too early. But Hollywood is hopeful. Love is news. And after all, it's something that stay-at-home Jean is even dating. Three months ago you'd have received howls of laughter if you'd said, "Last night I saw Jean Peters out on a date." But today nobody raises an eyebrow; the answer is a casual, "Where was Casey taking her?"

END

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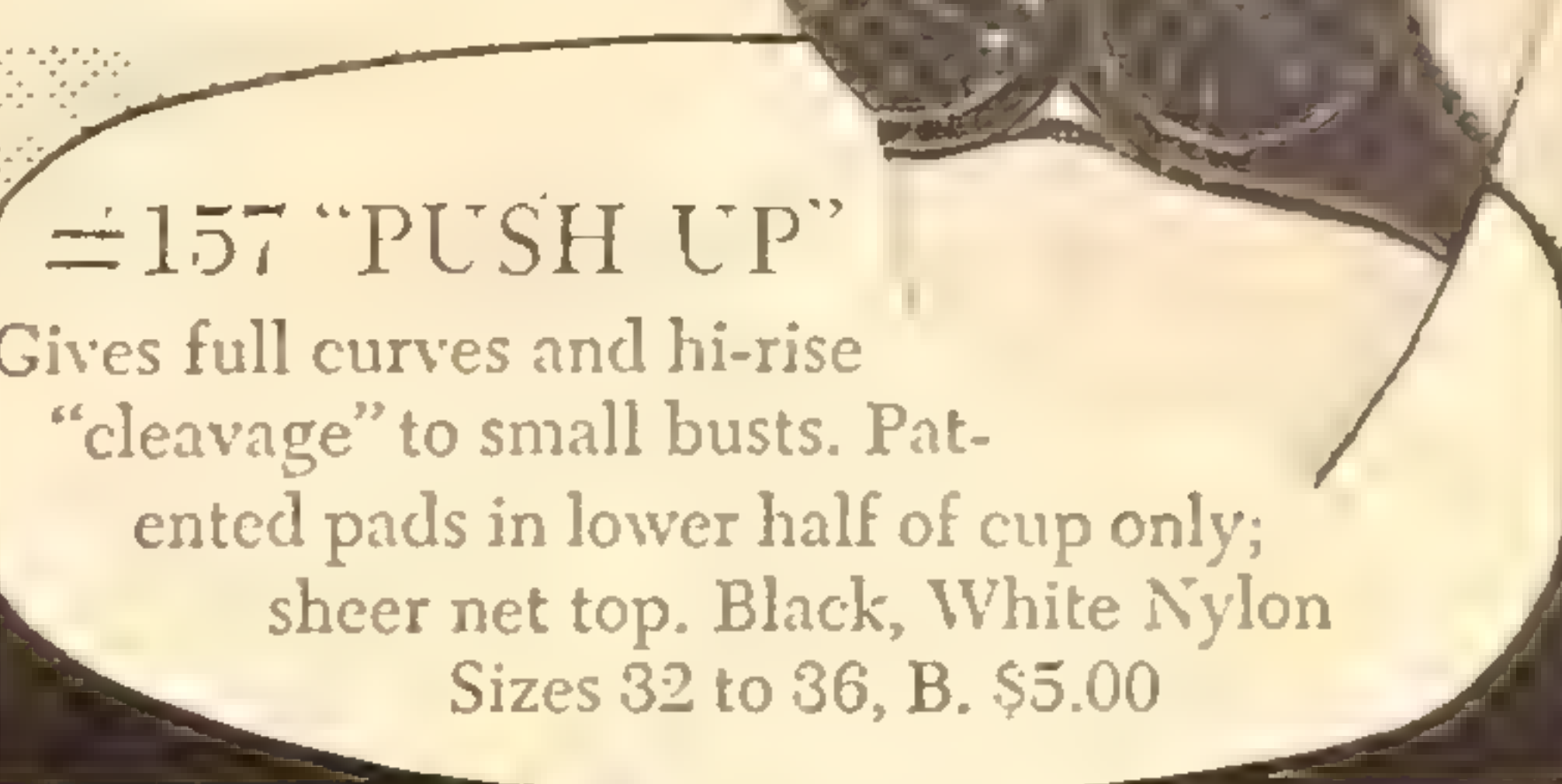
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HE KNOWS ABOUT WOMEN

[CONTINUED FROM PAGE 43]

moment." He grinned, then he resumed in earnest. "It's not easy, but I'll try. First there's Lauren Bacall, then Ingrid Bergman, Katharine Hepburn, Audrey Hepburn and Margaret Sullavan." Well, it's quite evident from that interesting selection that Mr. Bogart's evaluation of women is more than just skin-deep. When I asked how the two Hepburns, Katharine and Audrey, differ he remarked, "Strangely enough they're quite similar in many ways. For one thing, they've both got that same forceful drive in relation to their careers. They know what they want, and they know how to go about getting it. Of course, Katie is much the more experienced, and the most fun. Audrey is a little too serious now, but she'll get over that in time. Katie works like a demon when there's work to be done, but when she relaxes she can be a whale of a lot of fun. Got a great sense of humor, that gal, and it certainly came in handy when we were making 'African Queen' together. But this Audrey, she's cute as a button. She's got it, that magical stuff from which true stars are made. I found that out while we were making 'Sabrina' at Paramount. This gal certainly proves the theory that a little talent in the hand is worth more than two in the bust!"

There's nothing phony about Bogey. Perhaps no other movie personality speaks his mind as openly and as publicly as he. Friend or foe, no one escapes Bogart's barbs.

As I watched him run through a particularly difficult scene with Ava Gardner and Edmond O'Brien on the set of the new Joseph Mankiewicz film, "The Barefoot Contessa," in Rome, I was reminded of another side of Humphrey Bogart—his quiet and sure skill. During a highly emotional sequence, when all concerned were trying to capture the nuances of this extremely original Mankiewicz story, Bogey suddenly looked up with a devilish gleam in his eyes and hissed, "Highly poetic nonsense, ain't it?" and followed it up with some very unpoetic epithets. Ava, who had been tense, broke out into gales of laughter. After this little byplay, she so completely relaxed that the difficult scene was shot perfectly—with all the nuances—in the very next take. This is an aspect of Bogart's personality that doesn't often get as much play as his pranks—a perceptive and sensitive human quality and a natural instinct that permits him to help a fellow-actor overcome a bothersome situation.

Then there's the Humphrey Bogart who would be caught dead in his tracks before allowing an opportunity for a smart gag or wise-crack to pass him by unnoticed. And as Bogey's most intimate friends will tell you, once you've passed the Bogart "acid test" (namely, being able to withstand a withering dose of Bogart leg-pulling) and can give it back to him with the same audacity as he dishes it out, you're in. You have a friend. You're one of the gang. So it was at a party in Rome when I introduced Bogey to ex-

quisite and charming Marisa Pavan, Pier Angeli's sparkling twin sister. Bogey was fascinated, especially because Marisa actually blushed at some of his more purple remarks, and then again because she turned down champagne—rare qualities in movieland. Suddenly the unpredictable Bogart began to query her about Pier's romance with her heart-ache, Kirk Douglas. Marisa won the everlasting respect and admiration of Bogey in what otherwise might have been an embarrassing situation, because she played right along, met his every assault with diplomacy, and never let him get the better of her.

Ignoring many other bigwigs at the party, Bogey asked Marisa to be his dinner companion. As we were seated at our table, Bogart began to study her fresh young beauty, and, as if struck by a sudden idea, clapped his hands. "A rose, please, for the beautiful signorina. And presto, buddy," Bogart the Lothario imperiously commanded the head waiter. Soon, a sickly-looking, long pink drink was placed in front of Marisa. Bogey looked at it and gasped, "I thought you didn't drink. What's that?" Marisa looked at it as curiously as he did and muttered that she hadn't ordered it. A hastily summoned waiter clarified the mystery. "This, signor, is the special drink of the house, 'la Rosa,'" he proudly announced. Bogey nearly exploded. "Quick," he screamed, "take it away—a rose, a rose, a 'flora,' you know—flower—smell!" The entire restaurant, including Marisa's and Bogey's party, was in hysterics.

Probably the most authoritative treatise on Bogart the Man could be written by the one and only Vera Peterson. Pete, as everyone affectionately calls her, has been working for Bogart for more than a dozen years, under every conceivable and inconceivable circumstance. She began as his personal hairdresser, then gradually took on the chores of personal secretary, companion, valet and bouncer. Pete is never quite sure how Bogey will introduce her. Sometimes he may call her his "mother," other times his "barber," or perhaps his "keeper." More often than not he'll tell you with a sly wink that "Betty sent her along to keep an eye on me."

But Betty knows she doesn't need to worry. She and Bogey have a pretty wonderful set-up, and they darned well know it. They love, understand and respect one another. When Bogart meets you, he bares his strong white fangs, gives you his well-known leer, and in a belligerent, wanna-start-a-fight manner snarls out, "I'm fifty-four years old now, and I don't care who knows it. My wife's twenty-nine, but you know, she's older than I am. She pretends she really likes older men, old codgers like me. But, she's not kidding anybody—she's older than all of us."

As for "Baby" herself, she says, "After being married to Bogey for more than eight years, I'm still not sure where his sense of humor ends, and his serious na-

She dared everything to hold his love!

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TED AND THE AMATEURS

[CONTINUED FROM PAGE 47]

chauffeur—and they began twenty years of failure and success. There are few more strenuous tests for a marriage than this.

The balance of the Mack career has been too well publicized to need further repetition—how he become the first assistant to Major Bowes and, later, his successor.

Ted is unquestionably the logical Bowes replacement, but no one in this wide world was ever more unlike the pontifical major than is Ted. The major was the big-business tycoon personified—pince-nez, high stiff collar, very conservative clothes. He maintained a minimum of one hundred suits, was always shaved in a barber's chair installed in his luxurious apartment over the Capitol Theatre, in New York. His chiropractor and tailor both obligingly moved nearby—the latter obviously couldn't stay away from the major very long, anyway. Major Bowes could have passed for the President of U. S. Steel—was probably much richer. . . .

Ted, on the other hand, is a quiet fellow who wouldn't be noticeable in a crowd. Slim, dark-haired, long-nosed, he's better looking off TV than on. He only has four suits, but he has a lot of old Levis that smell of the stable. His barber's chair is in the local haircutting emporium.

His associates say he's genuinely kind, and has an even disposition, but if he's unfairly-treated, he can respond with vim and vehemence—no sissy-pants, he. "Ted has a charming sense of humor," says one of his staff. "He's an expert with the really subtle gag—he's been a professional emcee for years, of course, so he's always able to handle any program emergency. His jokes, by the way, make Mack the butt, not other people."

His sponsor, the Pet Milk Company, is probably Ted's biggest fan, and recently devoted the lead article (and cover) of the company magazine to Mack & Co.

Visitors from all over the world turn up at Ted's office, because he told them to look him up when they came to New York, and he's that one-in-a-thousand who means such things when he says them. Affable, warm, sincere, and unaffectedly-natural were adjectives applied to Ted by the publication, and they offered a parting salute to his be-yourself advice to amateurs, which they felt he also took as a personal guiding principle. The Mack brand of the milk of human kindness is obviously acceptable for processing by the Pet Milk Co.

Ted and Marguerite own their own home. This is a significant thing, since it's the first they've ever had, and it's lo-

cated in Irvington-On-Hudson, N. Y., near the Sleepy Hollow of Washington Irving fame. It's a small place—five rooms, nothing grand, no barber's chair—complete with dog, who if he has a pedigree, has never thought to mention it. He's the dog who came to dinner, then adopted them.

"Some day," says Ted, fervently, "I'm going to own a farm. It'll be heaven. . . ." Can you imagine the major languishing for love of a farm? So far, Ted has bought 50 head of Herefords (cows). They're boarding with a Virginia crony who has made the grade, in the rural sense. These cows were bought in small lots at sales all over the country, whenever the Irvington hayseed was making personal appearances with performing "Amateur" winners. The magazine rack is loaded with farm and cow journals, which give Ted a faraway look—is Queenie contented in Virginia?—when he digs into them.

Ted has a desperate need for a farm with a gigantic red barn—to hold the gifts he receives. "We ran out of space years ago, at home," he says. What, no room for the world's largest raisin pie? Or the pretzel that weighed forty-five pounds? An Honor City's state forwarded the longest long-horn steer, but when another state, whose flag bears a lone star, heard about it, an even longer longest-long-horn-beast showed up.

"I get an enormous kick out of the good-will represented by these kindnesses," Ted swears.

In his office, Ted keeps a gift model of the first Lackawanna locomotive, a ditto of a famed Lake Champlain steamboat, fire and police hats, topped off by a diamond-and-ruby-studded can opener. There are thousands of handkerchiefs from admiring ladies.

This has ever been a show that attracted big names, as well as talented kids panting for a break. When Major Bowes suffered his final illness, no less than Archbishop (now Cardinal) Spellman conducted the program in his stead. The "Amateur Hour's" VIP charity shows, out of Washington, feature the Cabinet, Senators, Representatives, and Army brass, all playing brass and woodwinds, singing, or tripping the very fantastic. Celebrities a la Ed Sullivan, Max Baer, Earl Wilson, Perle Mesta—name them, they've been here—decorate the program on occasion, and are tickled to be asked.

Such big-name didoes might well turn the head of a smaller man, one with less common sense. But Ted's head always turns to his little gray home in the Westchester sector. . . . **END**

THE "Q" STANDS FOR LUCK

[CONTINUED FROM PAGE 45]

in New York City, the elder son of a successful, prosperous lawyer. As a child he found New York a magically enchanting place to live. Central Park and Riverside Park were his playgrounds. At school (P.S. 87) he met the whole world. He loved people, and a New York public school has all kinds of people. He loved the theatre, and he and his father had a standing date on Sunday afternoons to go to the 81st St. or Riverside theatres. They even had the same seat each week, right behind the drummer. Today, Bob can still repeat, line for line, most of the old vaudeville routines, although, he says, he doesn't know how he heard them over the boom-boom.

The summer of 1940, when he was nineteen, he decided not to join his family in their annual trek to a Long Island beach, but to swelter out a job. Meeting a friend for lunch in the building at 101 Park Avenue, he saw on the building directory in the lobby that there was a radio station, WCNW (now WLIB) located there. He walked in and offered them an announcer for free. They took him up on it, and he worked for them all summer without adding a dime to his exchequer. But he added a big sum to his wallet of experience.

After three years of college, jam-packed with acting, writing and directing with the University of Michigan Players, he felt the hot breath of the Army on the nape of his neck. In another year he would be drafted. He wanted a job to come back to when the war was over. So, at the end of his Junior year he decided to leave college, and go to work to build that job.

"I wrote to all the radio stations within 500 miles of New York, asking for a job as staff announcer. With my letter I enclosed a portrait, a biography, and a recording of my voice. On the recording I did all the things a staff announcer should do," Bob said. "Of course, the previous summer's experience with WCNW was an invaluable asset. I got two answers, one from Wheeling, West Virginia, and the other from Troy, New York. Both asked for personal interviews. Troy sounded nearer to home, so I went up, was auditioned, and got the job. Mother still has my wire, 'Got job, \$100 a month. Whoo-pee!'"

In Troy Bob was sweeper-up in every sense of the word. He opened the station in the morning, awoke the Trojans with a few early-bird ditties, carried the family through breakfast with the morning news, entertained the tots with fairy tales, helped mom with her menus, and spun discs for the teen-agers. He worked fourteen hours a day. He learned every job a staff announcer could do. He made friends. Making friends has been a Robert Q. specialty all his life.

Bob's Army experience was brief, and typically, all tied up with show business. Assigned to the Army Air Corps to learn radio operating and mechanics, his bore-

dom with the technical end of radio transmission inspired him to produce a camp show. He went on an eighteen-hour-a-day schedule, which in six weeks landed him in the hospital with pneumonia, and finally resulted in a Certified Medical Discharge. In January, 1943, depressed and discouraged, he was back in civilian circulation. He felt his luck had deserted him.

But it hadn't. "This was one of those times that taught me that what seems to be a disaster often turns into a lucky break," Bob said. "I think we all have to learn that. When everything's going along fine you don't have to look in new directions, and you usually don't. But when you've lost your job and the wolf starts howling, you've got to jump. Often you jump into a better job than you had before."

Almost immediately Bob got himself a job at WNEW as a disc jockey, and within a year went to the national air lanes on a comedy show. For seven years he bobbed up in place of a vacationing or ailing Arthur Godfrey, subbing for the redhead. He M.C.'d his own radio and television programs, "Waxworks," and the "Robert Q. Lewis Show." He invaded the night club terrain at the Thunderbird Cafe in Las Vegas, making the field his own. His next expedition was into the strawhat circuit in "Charley's Aunt," with victory again at the till.

Nowadays he's to be seen five afternoons and one evening a week on CBS television, and heard Saturday mornings on CBS radio. To fans and intimates who ask for the story of the "Q", which stands for nothing, Bob explains that it happened by one of those sub-conscious accidents. He's really, legally, just plain Robert Lewis. But signing off one morning show he added a flourish by saying, "This is Robert Q. Lewis bidding you goodbye." The resulting mail was heavy and provocative, so he has hung on to his "Q". In trying to analyze how he happened on it, Bob recalls that the great humorist Lemuel Q. Stoopnagel was another of his childhood gods.

"Where do I want to go from here?" Bob was just ready to give an answer

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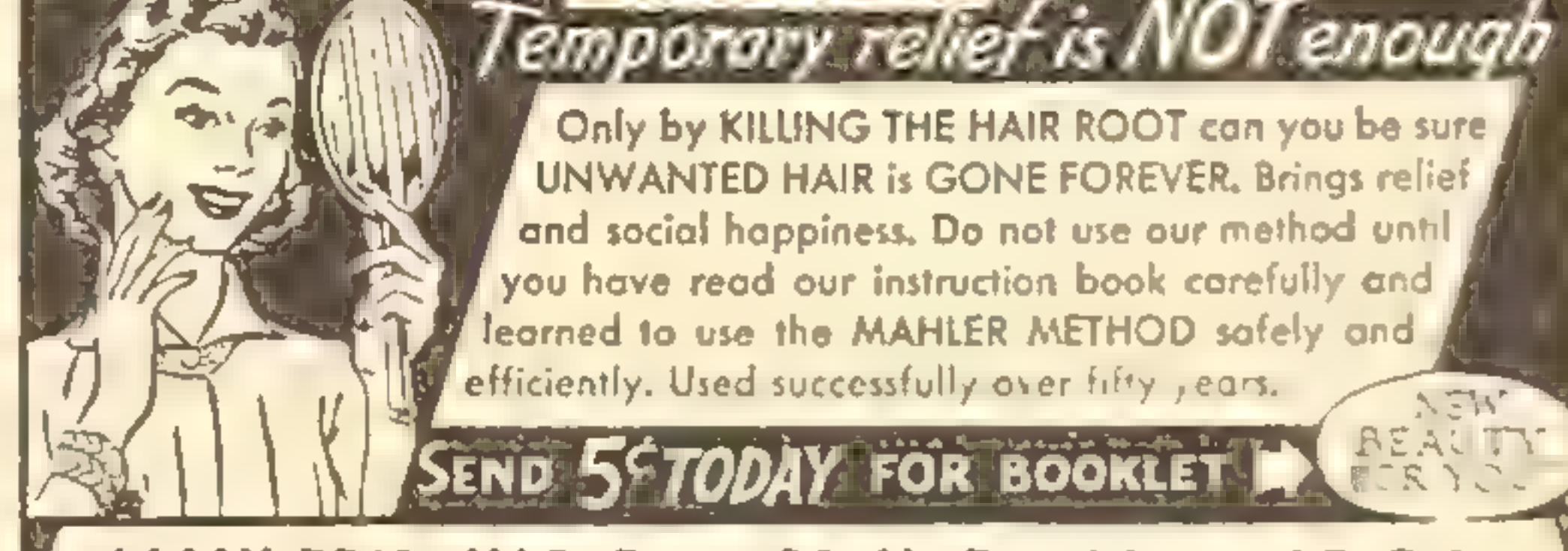
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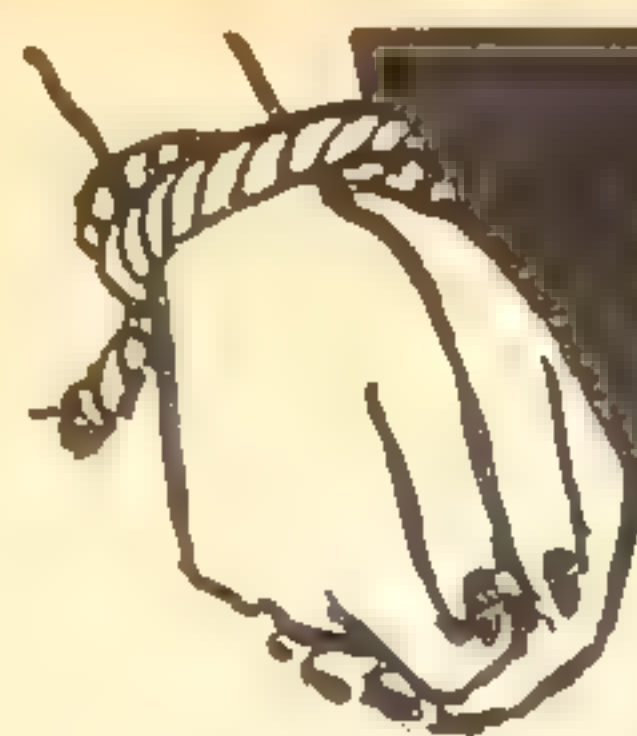
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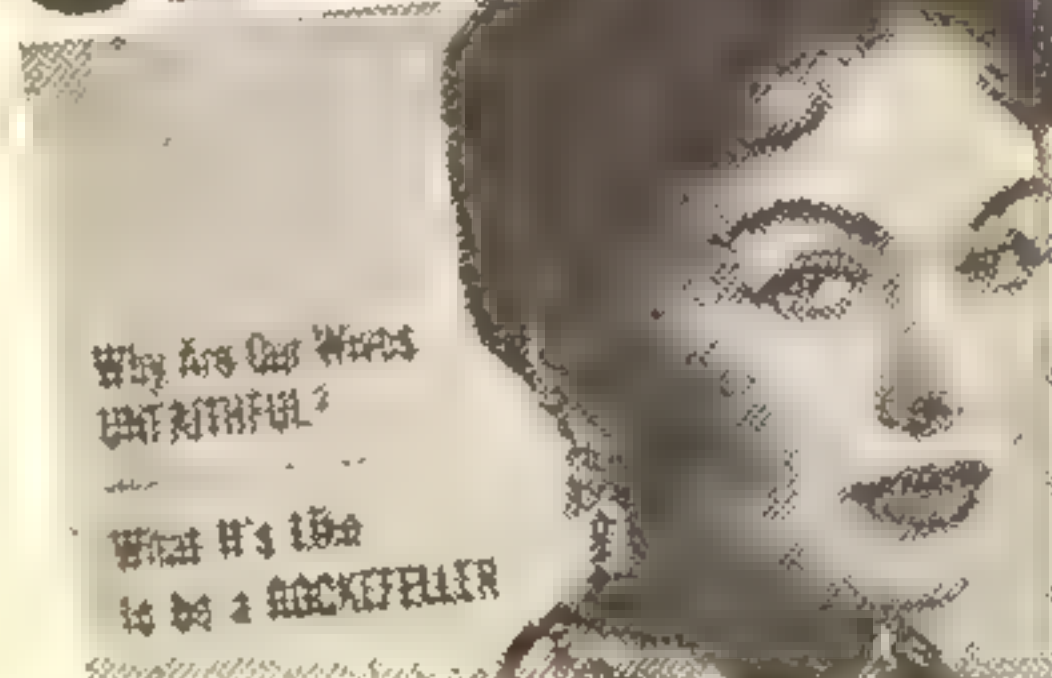
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when the phone rang. After several minutes of complicated negotiations with his agent, juggling sponsor names and hours with easy facility, he came back to Robert Q.'s future. "My great ambition is to retire at forty-five. People ask me why I'm working myself to death now. That's why. Do you know how much I'll need? Half a million dollars, and I'm on my way to having it. I want to buy a fifty-or sixty-foot boat. There's so much to do, so many books to read, so many places in the world to see, so many people I'd like to know."

Bob hastened to add that retirement did not mean that he was planning to leave television permanently. To him, retirement means doing the kind of show he wants to do. For instance, he'd like to

have another program similar to his "The Show Goes On," which was a showcase for young talent.

"You haven't asked me if I'm happy!" Bob laughed. "I am—one of the few people I know who is happy. Why? Because I'm successful in my work. I have my ups-and-downs, but basically I have what I want and that's happiness. I had a strange childhood; my parents have been married for thirty-eight years and are as much in love as ever. We were a close-knit family and the hardest thing for me, growing up, was to find that my heroes had their seamy, cracky sides. They weren't all heroes, just as I'm not either; but it was the hardest thing I had to face, learning that good people weren't necessarily all good."

END

WHAT HOLLYWOOD ITSELF IS TALKING ABOUT!

[CONTINUED FROM PAGE 18]

Dinah Shore's new protege, who made his singing debut on her radio show not so long ago, looks to have a very bright future. His name is Tony Travis and he's had a number of offers to branch out in television and night clubs. The boy says he isn't ready for the big stuff yet and wants to keep on working and training quietly. Know who he really is? None other than Travis Kleefeld, who once was engaged to Jane Wyman. It was quite a surprise to Hollywood that the boy really has a voice, since most people regarded him as merely a well-heeled man-about-town type.

Annie Sheridan, back from Mexico and looking like a dreamboat, is full of plans—present and future. Sold her big home in the Valley and has moved into another one out that way. Room for the poodles and her. She has a fabulous new deal in the works for a television series, and says there is but nothing to the rumors that she and the attractive Mexican actor, Rudy Acosta, are going to be married. And if she says this is it, that's the straight goods, see!

There was quite a lot of excitement around when Clark Gable sent flowers to Virginia Grey when she was in the hospital as a result of an automobile accident. Virginia was one of his more serious romances, you know. But nothing happened except that Virginia got well, thank heaven, and Mr. G. went back to his Arizona ranch.

At the party which Danny Kaye and Sylvia Fine tossed at Romanoff's after the premiere of their delightfully funny picture "Knock On Wood," the guests were gasping when Joan Bennett and Walter Wanger came face to face with Jennings Lang and Nora Eddington. But it was pretty polite out and a crisis was averted when the cast passed each other by.

That party in New York for Joan Crawford, co-hosted by Earl Blackwell, president of Celebrity Service, and Mike

O'Shea, New York publicity chief for Motion Pictures For Television, at the veddy chic new Harwyn Club sounded like the greatest—right from the guest of honor we got the word, too. Every star of stage, screen, and television arrived right on time, which is news itself, and stayed on until dawn. Most of the guests performed and Joan tells me it was the greatest floor show ever. Miss C. finally had to take off her shoes on account of she stood all through the party, table-hopping and yakking it up with all her Eastern friends and fans. Back in Hollywood, Joan celebrated her birthday by tossing the same Mike O'Shea, out here on a business trip, a fancy sit-down dinner party. That new picture of hers, "Johnny Guitar," is just about the greatest she's ever made, incidentally.

The Gary Coopers bought themselves a new home, very elegant, and moved into it, which only tended to confuse the curious about the status of their marriage. Gary didn't do much to quell the curiosity when he was in Mexico making "Vera Cruz" with Burt Lancaster—he was dating a pretty doll, Lorraine Chandel, there while Rocky was making it around the night spots in Hollywood with a number of handsome escorts. But mostly Carlos Thompson. Wal, that's their business.

Dale Robertson demonstrated what a he-man he is on the Mexico location of "Sitting Bull" by soundly pasting a fellow who was hanging around Mary Murphy too much to suit our hero. Seems the romance between Dale and Mary developed on this location and the boy from Oklahoma didn't hanker to have no interference from nobody over that pretty little gal.

Best thing that happened to Corinne Calvet after her separation from John Bromfield and the accidental overdose of sleeping pills was her role in "So This Is Paris" at U-I. Corinne took the separation very big but since she and John are still friendly there's a chance that they'll get back together.

END

Has Jane Powell turned her back on love?

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RECORD ROUNDUP

by JANE PICKENS



Tops In Movie Music

You'll be hearing a lot of "Three Coins In The Fountain," from the 20th movie of the same name. **Julius La Rosa** gives it a sentimental sendoff in his Cadence recording, a disc which should be another winner for him. In addition it's been waxed by **The Four Aces** for Decca and by **Toni Arden** for Columbia. It stands up well in each of these versions too and you can't go wrong on any of them. . . The new **Danny Kaye** movie, "Knock On Wood," has a sparkling title tune, and **Rusty Draper** has handled its snappy rhythm slickly in his version for Mercury. Danny himself has recorded the tune for Decca, backing it with the lilting "All About You," another song from the picture. . . The stars of "Rose Marie," **Ann Blyth**, **Howard Keel** and **Fernando Lamas**, lend their fine talents to the MGM album of songs taken from the sound track of the film. The tunes are familiar but listenable as ever. . . Soon you'll be hearing the MGM recordings of another new yet familiar musical,

"The Student Prince," which stars **Jane Powell** and features the voice of **Mario Lanza**. In addition to the familiar tunes there are a couple of new ones by **Nicholas Brodsky** and **Paul Francis Webster**. . .

Other Toppers

The **Freddy Martin Orchestra** has a cute and original adaptation of the cigar jingle, "Muriel," which rates as a real topper. . . From England comes the Essex recording of American singer **Billy Sheppard**, currently working in England. "The Bandit" is a ballad somewhat like "High Noon" in its solid story and its fine melodic line. And on the reverse side the Latin song, "O, Donna Clara" gets a fine sendoff in Billy Sheppard's tenor rendering. . . **Johnny Ray's** newest record, "Hernando's Hideaway," is a musical satire on South-of-the-Border songs. Johnny gives it a real tongue-in-cheek flavor in attractive style. . . "Until Yesterday," **Tony Bennett's** new Columbia waxing, is one of his finest in many a

day. It has a melodic lilt and shows Tony off to fine advantage. . . Newcomer **Jack Richards** has a nice blending of lyric style and melodic interpretation in his Coral waxing, "His And Hers," which is well worth the listening. On the reverse he does a fine job on the familiar "Who." You'll be adding him to your list of favorites. . . Another newcomer who rates attention is **Betty Madigan**, who gives a sensitive rendering to the pleasing "Joey" for MGM. . . No newcomer is **Dinah Shore**, but she still rates a deep bow with every new record. Her latest is Victor's "This Must Be The Place" backed by "Come Back To My Arms."

Grab Bag

Frank Sinatra has a new hit in "Don't Worry About Me," and "I Could Have Told You So". . . **Bing Crosby** and **Donald O'Connor** team up for a snappy rhythm workout on "If There's Anybody Here" and give show business a going-over on the reverse, "In The Old Routine." Naturally, with them, it's tops. END



Doris Day and Frankie Laine, Columbia recording stars, have fun doing a duet.



So impressed was Dinah Shore with Tony Travis' singing voice she helped him get contract with Victor. He's former Travis Kleefeld, once betrothed to Jane Wyman.

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